

TEN CENTS

APRIL 1931
MAY 1931

The American Home



Jane White Lonsdale, decorator. See page 126

10

A Decorator Looks at Color by Jane White Lonsdale
One Servant in the House by Emily Post. Page 113

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Bulbs.**

The American Home



Gabriel Moulin

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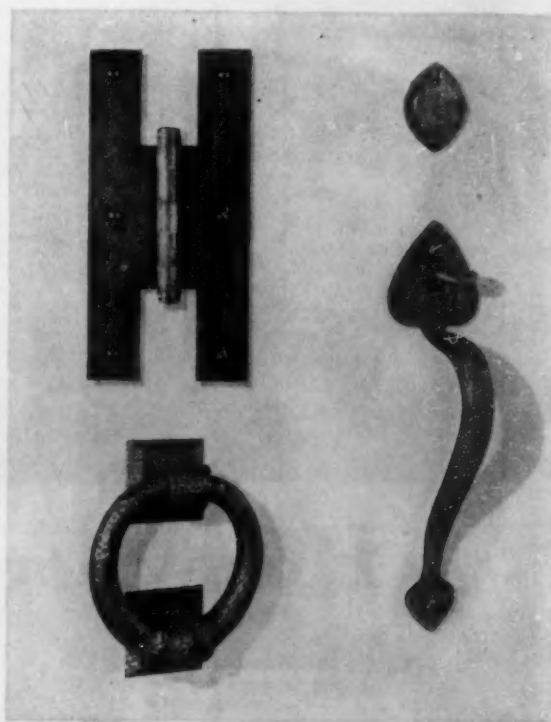
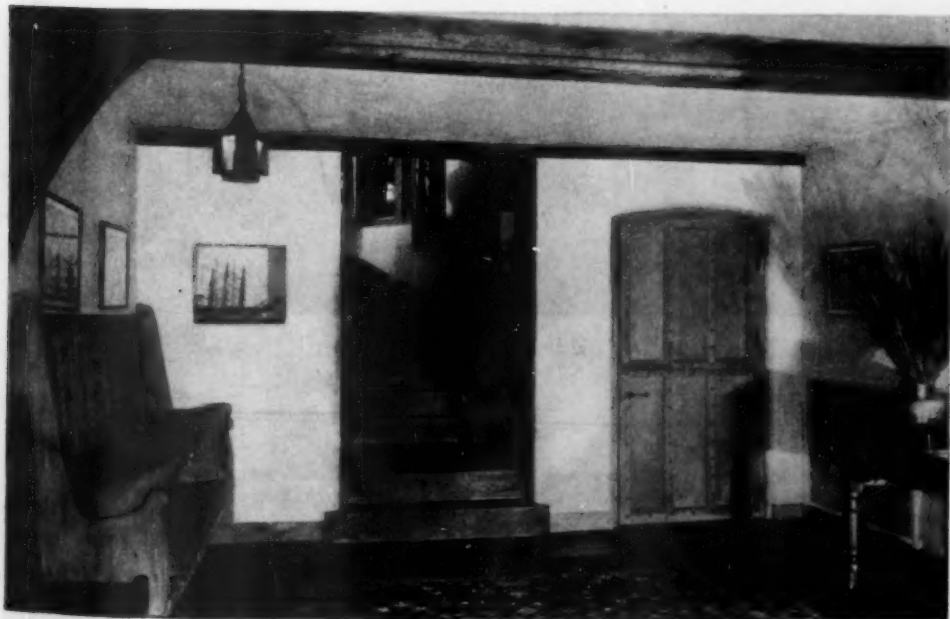
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Nyholm & Lincoln

Honeymoon's End

Springtime, roses, and romance in perfect unison. Isabella Pendleton was the landscape architect of this charming little house in Greenwich, Connecticut

Overture to Lohengrin

Being the practical diary of a practical bride—Part I

by LOUISE GIBBONS GURNEE

APRIL 20. Just two months from to-day is *the* day. I'll be Mrs. John Edward Cunningham, if you please, and I'm so excited about it that I'm running around like a chicken with its head off—so dad says. But there are so many things to do! When I think of having a house of my own with exactly the things I want in it little shivers, pleasant ones, run up and down my spine.

I've been reading all the books on interior decoration I can find, I've sent for all the furniture catalogues I've seen advertised, and I've haunted the stores so that I know they think I must be a comparison shopper. I am going to have to be just that, buying the nicest things for the least money, for we're saving up to build a house—someday. That will be another thrill. I don't know where we're going to live now. I hope we can find a house instead of an apartment. Maybe it's because I've always lived in a house, but somehow the idea of living, over, under, and between somebody else doesn't seem so homelike.

April 21. Had dinner at Jack's house last night. His grandmother told me she went to housekeeping with a kitchen stove and a feather bed. I said I'd probably have to put a ruffle on a bath tub and call it *home*. And then Jack's father, the old darling, said we could live in the old Cramer house, rent free, if we'd keep the weeds down. Will we? The answer is "Yes." I'll put up with all the old-fashioned plumbing and the cracked floors and the battle-scarred wood-work and put the rent money in the bank. Told dad when I got home and he said we'd better plan to live just on the first floor. Said we could use the upstairs to store all our blueprints and building material booklets that we've been collecting. It was a dirty dig because we have had our

hearts set on a new house of our own. But then I've talked about nothing else morning noon and night for so long that I don't much blame him for having grown a bit weary of the conversation—since it's all been pretty much one-sided.

April 23. Up at dawn this morning because someone honked outside. Thought it was Jack and hopped right out, but 'twas my prospective father-in-law to take me out to the Cramer house. And what a surprise! He took me around to the kitchen door. I thought that was funny but when he opened it I knew why. There was a grand cream and green

Even though wedding bells may not ring out for you this spring there is a wealth of sound, practical advice in this bride-to-be's diary for, after all, the problems and responsibilities of housekeeping that she is about to face have been with most of us for many years.



The bathroom in the little house described in this article has a striking color scheme of black and gold



Sketches by Lawrence Garcia

kitchen range that shuts up like a cabinet; a mechanical refrigerator that's guaranteed not to stand up on its hind legs and roar; a green sink with twin garbage pails underneath on a swivel and faucets that flip back into a recess; a kitchen cabinet with so many little gadgets in it that I could hardly count them all, let alone know what to do with them on first acquaintance—a light above the working space, an outlet for the electric iron, a processed top that won't stain, and just scads of jars and bins and things.

I simply hugged him until he was breathless. And I was too, later. For he'd put linoleum, the grand heavy kind, over all the old floors and simply studded the place with electric light outlets. He said he'd picked the linoleum out himself so that it could be down in time—and besides (here his eyes twinkled a bit) he thought it might be just as well because we might have "gone a bit wild" ourselves. When we have our own house, he explained, someone else would have to live in the Cramer house—and linoleum lasts for years. The kitchen has a plain green on the floor. There's a sort of sand color on the living room. The small bedroom, that once was the maid's room, is covered in the most heavenly shade of blue. There's gray in the room that used to be the dining room (only it will be another bedroom for us), and gray on the hall. But the bathroom is a whole story by itself.

I know when mother sees it she'll decide there's one room in her house that *has* to be changed. The floor is linoleum of black and yellow blocks, beautiful in itself. But the fixtures—they're just the color of ripe corn. The tub fits squarely

The little bedroom simply breathes with old-fashioned, quiet charm. The beds and chest are reproductions, perfect copies of fine old pieces. The little dressing table with skirts of glazed chintz and the chintz-covered stool, the boudoir chair, the hooked rug, the candlewick bedspreads, the crisp organdie ruffled curtains—all these contribute to this delightful picture of quaintness

into one end of the room, flat on the floor—no running a dust mop under that tub! And the edges of the tub and the basin, wonder of all wonders, are wide and flat so that bottles and soap and things simply can't fall off and slosh around in the suds.

The gadgets or what-do-you-call-'ems on the tubs and basin look as though they'd come in a jeweler's box. The faucets are simple and modernly designed of chromium plate and the handles and waste knobs are of fluted *crystal*, as clear and cool as ice. There's a cabinet above the basin filled with glass shelves and the door of the cabinet is a mirror that pulls out and swings at any angle you wish. Even the soap containers that fit into the walls and the toothbrush and tumbler holders are really beautiful. A bathroom like that just can't get dirty. It would be a sacrilege. I'm sure if we'd had one like that when I was a child I'd never have had the temerity to whisk over my ears so lightly! Plumbing has certainly risen to one of the higher arts. And now I have writer's cramp—and with all

the wedding invitations to address tomorrow! Mother says it's a good idea to do them while I'm still in my right mind—that they can wait to be mailed.

April 25. I've been through so many wallpaper and paint samples that I feel like a spectrum circuit myself. But the wedding invitations *are* addressed, too. Dorothy, in her helpful sisterly fashion, suggested that I should write on the backs, "one pair woolen blankets, preferably green" or "one grand piano" according to how the front was addressed. But, like most of her best suggestions, it wasn't any good! She did help me pick out paper and paint though. She's been plaguing mother for months to have her room done over and she knows wallpaper from the inside out.

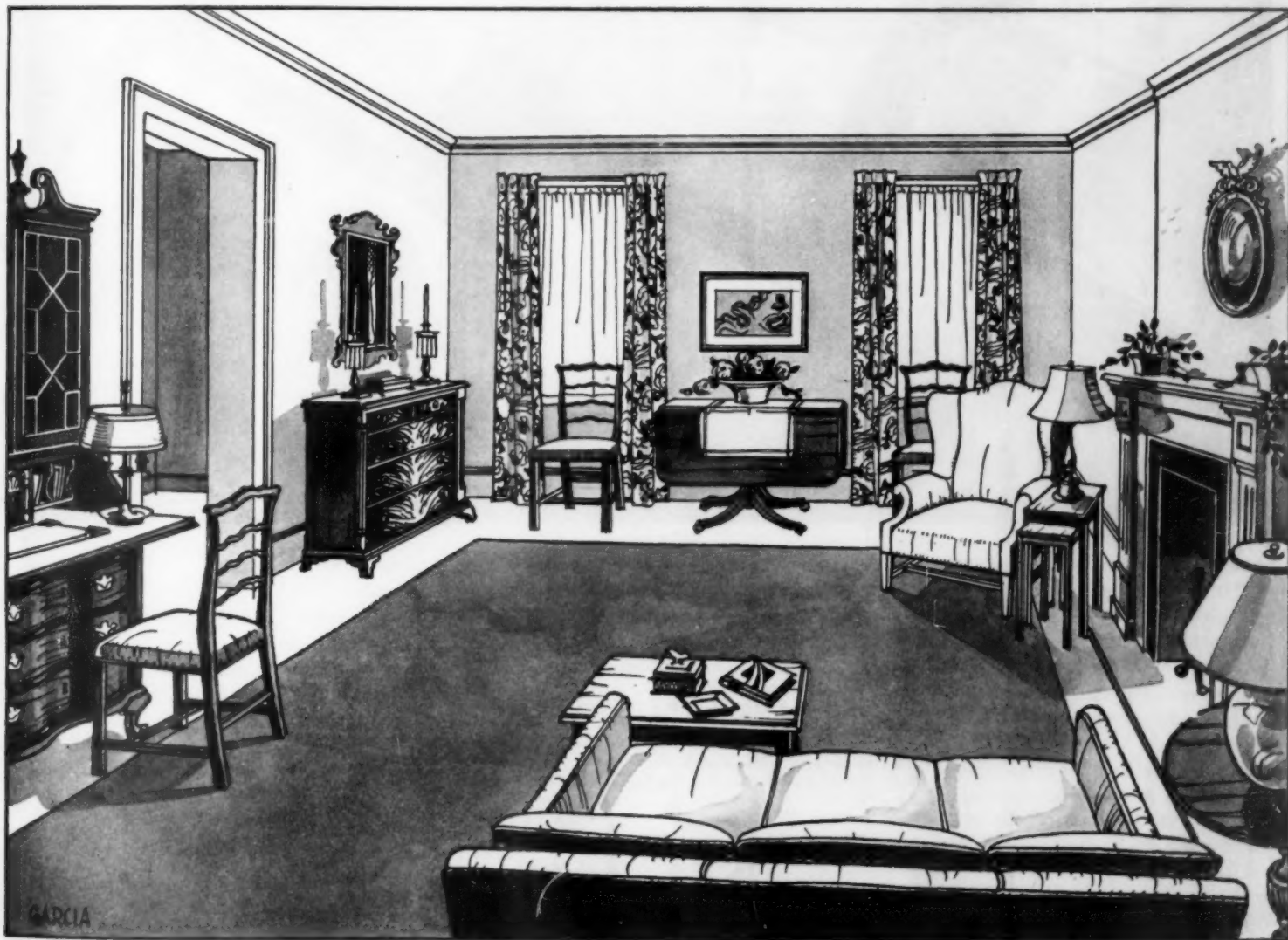
Deep cream paint goes on the living room woodwork and in the hall. The paper for both is a pale yellow with deeper yellow polka dots scattered over it. It's one of those modern papers that somehow or other contrives to look just the least bit old fashioned, too. I know that it will be the right kind of background for most any kind of furniture.

The living room with its soft mahogany and walnut looks as though it had been lived in for years. The mulberry-colored rug, the low comfortable sofa with cinnamon brown covering and the little coffee table at its feet, the dull green damask wing chair, the Duncan Phyfe table, mahogany chest of drawers, and Hepplewhite secretary are some of the outstanding notes that make this room inviting

The kitchen woodwork is to be leaf green enamel, three or four shades lighter than the floor, and the walls are to be covered in a sort of fabric paper that is *washable*. The lower part of the wall will be tan and the upper part cream. The little bedroom is to have peach-colored woodwork and the walls, which have never been papered, will be painted a lighter peach. There's so little woodwork in the bathroom that we've chosen black for that, and for the walls the same kind of cream-colored washable fabric that's on the kitchen. And the big bedroom—we simply let ourselves go on that, for I have an idea I've always wanted to work out. The walls are to be done in a pale gray paper with silver lines forming a plaid-like decoration. And the woodwork will be *Chinesered*!

Dad just poked his head in the bedroom door and presented me with a check! Actually a check for \$1500. Said we could use it to go somewhere on. No, sir, it's going for furniture to sit on. What with the money we have—I can hardly wait till morning. I'm going out to buy furniture and stretch that money like chewing gum!

April 29. Tired but tearless. I've bought furniture for the little bedroom and I've learned a lot of things. First that the time I spent poring over furniture catalogues wasn't wasted for I knew exactly what I wanted when I got to the store. Second that reproductions of antiques are every bit as beautiful, more serviceable, and of course far more reasonable in price than the originals themselves. For instance the beds I bought were copied from originals found in Plymouth, Massachusetts. They dated back to about 1790. The originals are priceless. But the beds I (Continued on page 144)





H. Williams

Good taste and charm are combined in this array of bath and bed linens. In the upper left-hand corner is a lovely lambs' wool blanket (The Esmond Blanket Shop). Below this is a Turkish bath set in Basque coloring, and in the lower left-hand corner a two-toned bath set (Martex Mills). In the upper right-hand corner is a crêpe batiste blanket protector (James McCutcheon & Co.). Just below it is a colorful bath set, in the right-hand corner sheet and pillowcases with colored hems, and in the upper center huckaback hand towels with colored monogram (Makanna, Inc.). Other huckaback hand towels in the upper center have white monograms (Old Bleach Linen Co.). Just below these are two-toned sheet and pillowcases attractively marked (Pepperell Mfg. Co.).

MARKS OF DISTINCTION

LINENS

Lovely and Livable

by CHRISTINE FERRY

THE monograms on linens of to-day are distinguished by simplicity of line and beauty of form and are almost wholly devoid of filigree ornament. Letters are grouped in harmonious relationship to one another and so arranged as to form square, round, pyramidal, or diamond shapes, but are seldom entwined in the over-ornate manner of an earlier period. Style enters into the matter of lettering, just as it does into dress, architecture, or furniture.

The present day vogue for color in both bedroom and bathroom furnishings is also reflected in their marking. Seldom is the all-white monogram seen unless the article is itself white, solid color patterned, or bordered with white or a two-toned mixture combining white and color. Delicately tinted fabrics are usually marked with a darker tone of the body color but sometimes two shades are combined, using the darker to give prominence to the initial of the family name, which is customarily placed in the center of the group arrangement.

When the lettering is large and of simple outline, as in the case of bath mats and towels, two tones of a color are also frequently combined, using the lighter for the body of the letters and the darker to outline the edge. In the case of white towels and sheets and pillowcases with colored hems, the monogrammed marking repeats the color of the hem.

The popularity of black in modern bathroom furnishings is also echoed in monograms. Many of the larger huckaback towels of fine texture feature patterned borders in black and white and small hand towels of colored linen frequently have an edge finish of black and white embroidery. In both instances the monogramming is properly done in black, the letters being drawn so that they are not unduly conspicuous.

The placement of a monogram, its size, and the arrangement of the letters of which it is composed are all readily determined by a consideration of the purpose of the article to be marked. Placement is determined by the position of the article so decorated when it is in use. Size is governed by that of the background surface. Shape and style of lettering are influenced by the pattern of the body texture or the border decoration.

TOWELS are customarily marked at the center of one end, a short distance up from the hem, and so placed that the monogram is in evidence when the article is folded in thirds and hung on the towel bar. The size of the marking is regulated by the width of the center, when so folded, and should be planned to leave ample margin on either side, if the decoration is to show to the best advantage. In the case of either damask or huckaback towels having a plain border on all four edges, the monogram is sometimes placed in the lower right-hand corner just inside the border and the towel is then hung with the side fold uppermost. A wide damask border whether all white or colored also furnishes an excellent background for monogram decoration.

Sheets are marked a short distance up from the hem at the center of the upper end and in such a position that the base of the monogram is on a line with the hem and faces toward the foot of the bed when the top of the sheet is folded down over the top of the blanket. The upper sheet only needs to be marked.

Pillowcases are monogrammed at the center of the open end just inside the hem and in the same relation to it as the one on the sheet.

An all-white under sheet may properly be used with a white upper finished with a colored hem and monogrammed in color. Tinted sheets of solid color are used in pairs of the same color or of contrasting colors which are in harmonious relation to one another, such as peach and orchid or blue and maize, the pillowcases matching the under sheet. It is possible also to secure these tinted bed linens with hems of contrasting color, and in this case the monogramming is done in a color to match the hem.

Although sheets and pillowcases are customarily referred to as bed linens, the term is somewhat of a misnomer. Fully nine tenths of these delightfully colorful sets of bed dressings are cotton of fine texture having a finish which is very gratifying to the touch, and in the better grades the quality of the dye is such that they may be sent on frequent trips to the laundry without dimming the delicate blossom tints to which they owe so much of their charm.

THE delicate tints characteristic of modern bed linens are echoed in blankets to harmonize with them. These blankets may be had either in one color or a combination of two contrasting colors, one on the upper and the other on the under side of the blanket, the more luxurious having the ends bound with a specially woven satin binding that matches the color of both sides.

These double-woven lambs' wool blankets are delightfully fleecy and, although light in weight, supply all the protection needed in even the coldest weather. For summer use there are lightweight blankets to be had which have somewhat the nature of flannel. These also come in colors to harmonize with the bed linens, so that one is assured of a perfect ensemble at all seasons.

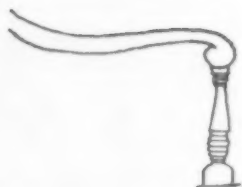
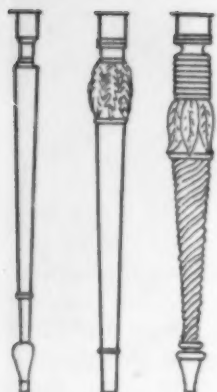
In the lambs' wool blankets peach and light jade is a popular color combination. Peach and gold are also very delightful in their subtle color relationship, and it is interesting to learn that, following the fashion trend in lingerie, light blue is fast becoming an important color in bed dressings, even to the extent of superseding the popularity of rose.

Although blanket markings are considered a bit more dignified when done in the tone of the body color, a pleasing departure from the established custom is to match the coloring of the under side of the blanket. There is also a choice of two stitch methods that are quite different from one another in their results. One is (Continued on page 136)

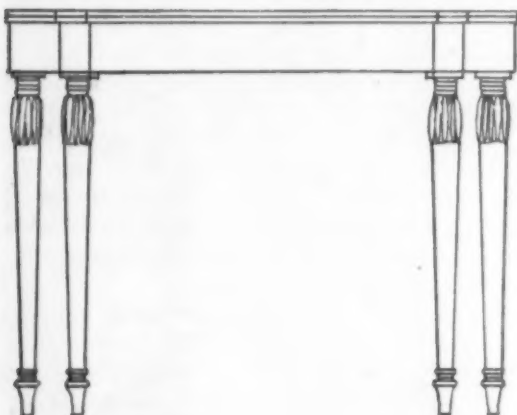
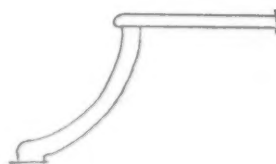
A Course in Furniture

II. The Furniture of Thomas Sheraton

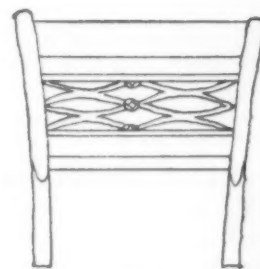
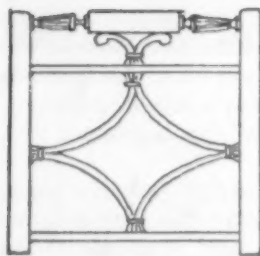
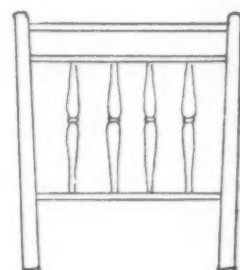
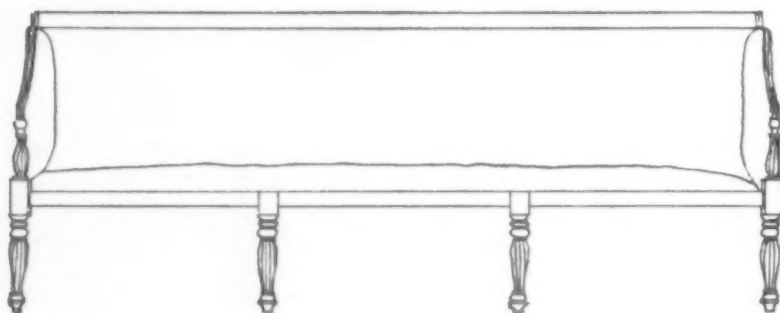
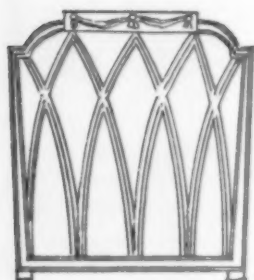
Sketches by LURELLE GUILD



Under Sheraton's influence English furniture design changed once more, and a lighter, more graceful type appeared, due largely to this designer's penchant for delicate simplicity of line and mass. He depended upon perfect materials and construction to give interest to his furniture, and reduced the mass of the wood to the minimum consistent with safety



Sheraton's armchairs have curved arms which flow into the backs without a break; his side chairs display straight, tapering legs, and have rectangular backs with lattice-bar work or splats and cross-rails delicately carved, inlaid with fine woods or, in some cases, charmingly painted in soft colors. He made a specialty of sideboards, and these designs are distinguished for their curved fronts and reeded and beautifully proportioned tapering legs. His larger pieces are equipped with graceful brasses which show classic designs of urns, swags of fruit or leaves, lions' heads, and other similar decorative motifs



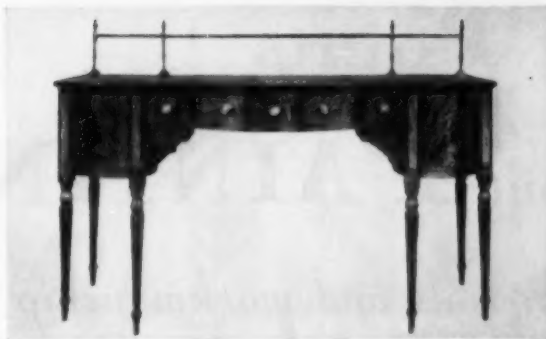
THE words "Sheraton furniture" have, like the similar terms, "Chippendale furniture" come to indicate a style, rather than an actual maker. Thomas Sheraton was a real person, however, although we know very little about him or his personal history. The scanty accounts which are left of his life story tell us that he was born in 1751, at Stockton-on-Tees, and appeared first in London in 1790, when he was nearly forty years of age, dying in the same city in 1806. In Adam Black's *Memoirs* which give the only first-hand information we have about Sheraton, we learn that he designed furniture, gave drawing lessons, occasionally preached, was a religious fanatic, and something of a mystic. Black says: "He lived in a poor part of London, his house half shop, half dwelling, and he himself looked like a Methodist minister. He is an author, bookseller, stationer, and teacher, and in my opinion draws masterly, but I believe his resources and abilities are his ruin in this respect, as by attempting to do everything he does nothing."

IN SPITE of his various disassociated industries he left his mark on English furniture making, and originated some of the most beautiful designs which have ever been produced. His work gave him immortal fame, but never raised him above sordid poverty. It seems probable that he went to London to publish his book *The Cabinet Maker's and Upholsterer's Drawing Book* which, like Chippendale's volumes and others of later designers, was meant for the trade only and displayed a great number of patterns which had never been made up.

Sheraton's designs showed great variety, some pieces of his furniture were of beautiful proportions and pleasing simplicity, while others, specially of the later period, displayed great grotesque beasts, and meaningless details of animal masks, brass paws, heavy mounts, and so forth. Chippendale and Hepplewhite were dead by the time Sheraton published his first volume, and he referred to them as out of date, while extolling his own designs as showing better taste, and being more what the public wanted.

SHERATON'S designs for satinwood and for inlaid mahogany made in light, graceful styles, have never been surpassed. He made exquisite cabinets, secretaries, sideboards, dressers, wine cabinets, knife-boxes, tea-boxes, and similar charming pieces, with delicate inlays in satinwood, sometimes colored in pale tones, and sometimes of ivory, or even of thin plates of metal. The mahogany era gave way during Sheraton's lifetime to a preference for lighter woods, and besides satinwood a taste developed for rare imported varieties like tulipwood, kingwood, amboyna, thuya, rosewood, and zebra-wood which, in turn, were ornamented with inlays of contrasting woods and, in the case of some notable pieces, offered clear surfaces for exquisite paintings. Renowned artists were employed to decorate these masterpieces.

It is said that Sheraton was the first cabinetmaker to introduce secret drawers into furniture, and it is certain that they are found most skilfully concealed in his slim, graceful cabinets and secretaries. Outside the great and well-known masterpieces of France there are no more beautiful examples of furniture in the world than some of Sheraton's charming pieces.



This Litchfield sideboard was reproduced exactly from Thomas Sheraton's "Handbook of Furniture." (Old Colony Furniture Company)



A Sheraton side chair reproduction showing the rectangular back delicately carved and the tapering legs. (Old Colony Furniture Co.)



Sheraton's designs for satinwood and mahogany made in graceful styles, as displayed in this table, have never been surpassed. (Erskine-Danforth)



This mirror reproduces some of the ornamental carving and the delicate leaf motifs that were typical of Sheraton. (Old Colony Furniture Co.)

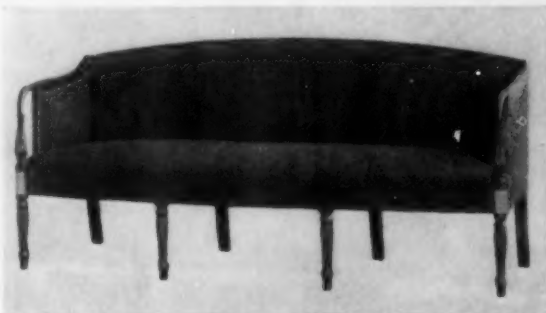


Another example of the use of beautifully grained wood, exquisite inlay, and simplicity of line is this table. (Charak)

This modern side chair of Sheraton design has a rectangular back, and a rush seat. (Conant-Ball Co.)



As with original Sheraton pieces this modern settee depends for its charm on graceful lines and perfection of materials (Kittinger Co.)



Pertinent Points about PAINTING

Good materials and workmanship are most essential

by HELEN B. AMES

TO KEEP a house presentable and in a good state of preservation, every few years the upkeep expenses must include exterior painting. No clear-thinking home owner begrudges this expenditure, because he realizes that it not only improves the appearance of his home but more than pays for itself by preventing deterioration and consequent repairs. All too often, however, the paint job is far from satisfactory, because of poor workmanship, inferior paint, unsuitable weather conditions, and various other causes. When this happens, the owner quite naturally, and in most cases rightly, places the blame on the painter. But, while the responsibility for a good job should rest on the painter's shoulders, it is obvious that there are good painters and poor ones, just as there are many good grades of paint and many more of inferior quality. For his own protection, the man who wants his house well painted should arm himself with sufficient knowledge of the materials to be used so that he will get full value from his expenditure.

The reputation of the painter for good performance should, of course, be investigated. Often the contract is placed with a contractor who lets out the job to the lowest bidder, so it is important to include in the agreement a guarantee that those who do the actual painting are well qualified for the work. Expert workmen will cut down the costs, since they can often cover twenty-five per cent more surface with the same quantity of paint than inexperienced brush hands—a very important consideration, let it be

noted, since labor costs are from three fifths to four fifths of the entire bill for painting a house.

Insistence on a high grade of paint is necessary not only for lasting service but for saving money at the outset. If the product chosen is made of poor ingredients and badly manufactured, it will not supply the same extent of coverage as a better product and, consequently, you will have to buy more. With good paint you can generally figure that on a wooden building a gallon will cover from three hundred to four hundred and fifty square feet (two coats). It is impossible to estimate the quantity more closely because one painting job is never the same as another. On a very smooth hardwood surface, a gallon will sometimes give a two-coat coverage over as much as five hundred square feet. Rough surfaces like stucco and porous material like brick will, of course, require more paint than wood. The color of the paint also regulates the quantity needed. Dark paints usually can be spread out thinner than light ones, (Continued on page 146)

Fresh paint plays an important dual rôle in the life of a house. Not only does it produce a well-cared for and rejuvenating effect, but it also preserves the materials of which the house is constructed and thus prolongs its life. The reconstructed house below is the residence of C. B. Burrowes. The Whitney Company were the builders

Wurts Bros.



For the smooth running of a one-maid household a practical schedule for the week should be worked out by the employer to meet her particular conditions and adhered to by the maid



One Servant in the house

An efficient schedule for the day's work

by EMILY POST

HOW much work can one maid do?" This question the Editor has just sent me with a notation in blue pencil: "Please answer this!"

Unthinkingly I found myself turning the slip of paper over—I wonder why we all do that, as though the answer might be printed on the back! Then, with a sheaf of paper and a pencil, I began jotting down figures—24 hours less 8; 3 meals, 6 meals; family 1, family 6; 5 rooms, 10 rooms; town, country. And then a fresh pencil and a fresh page.

All this mental shifting about is because there can be no definite answer, unless we have a definite sum. And in such a sum, the division of time, standard of skill, and list of requirements must be adjusted to each neighborhood as well as to each household. But whether our problem be the efficiency of one or many servants, it resolves itself into a simple sum in subtraction: From a total of twenty-four hours, we must subtract eight hours for sleeping, at least one half hour for dressing and undressing, and one hour for eating, making the minimum of time cancelled nine and a half hours, which leaves fourteen and a half hours as the total amount of time that a person is supposed to have for recreation as well as for work in every twenty-four hours.

IN return for food and lodging (and when one considers that the greater portion of the average business man's or woman's salary goes for food, clothes, and lodging) it is not unreasonable that the hours for a houseworker should run from ten to twelve hours, plus three to five, on call. From these hours there must, however, be taken out certain regular hours of time, these depending upon the custom in your community. I cannot make a definite statement about

afternoons or evenings out because these in many cases are subject to personal requirements and agreements.

If there be children, the maid must of necessity stay in when the mother and father go out. In other houses, the maid may go out when her employers go out. Normally, every maid has her specified afternoons and evenings out. If your requirements be unusually hard or confining, then you compensate for this handicap as best you can.

In making a schedule for a maid's work, there are two things to keep in mind. The first is that no one can be expected to work fifteen hours a day every day. The second is that quality is necessarily regulated by quantity. If five things must be done in an hour, they can be done only one fifth as well as one thing to which the same time is devoted. You must be reasonable in what you expect.

BUT let us begin in the early morning of a typical day. First of all the housework schedule is regulated by the hour of your breakfast, what you have for breakfast, and how long it takes to prepare this. Your one maid must probably be in the kitchen early enough to cook breakfast and to set the breakfast table. Or, perhaps she is to dress the children while you get breakfast. It does not matter *what* she does, so long as you and she agree that she is to be up and dressed at a specified time—seven o'clock is a normally early hour, but in a family where some one must catch an early train the rising hour must be necessarily earlier. In a big house of many servants it is easy enough to chart a fixed schedule, but the duties of a maid alone are much more personal and elastic. However, let us say that she sets the table, prepares breakfast and puts it on the table, and then goes into the

kitchen and eats her own. Then she puts the kitchen in order, washes the breakfast dishes, and then either makes up the bedrooms or sweeps and dusts downstairs. Remember, if she does one thing, she cannot at the same moment do another and, if there is more work than there is time for, then something must be left out because time is a fixed quantity. If you are one or two in family, she can perhaps do all the work there is without your doing anything at all, but if you are many in family she will need help.

One thing that helps a great deal is system. If she can eat her own breakfast before putting yours on the table, and if she can leave you to serve yourselves, she can go upstairs and make beds and put bathrooms in order, or she can put the living room in order, or sweep the front entrance and polish the door brasses. It is for you to decide which. But in deciding which, remember that if she cleans a room thoroughly it will take time that cannot be spent on preparing vegetables or polishing silver.

As I have tried to make clear, in your house there are definite things to be done, and it doesn't matter a bit what they are, except that they total a minimum of many hours or a maximum of few, depending upon the size of your house and your family, and what you expect. A small family in a small cottage or apartment with uncluttered furniture and few ornaments can easily expect one maid to do everything well. But for a big family in a big house with out modern appliances, a woman alone must do things very haphazardly or you must share her work.

THERE are, of course, two ways of sharing her work: one is to cook, sweep, dust, and polish some of the things yourself; the other is to eliminate the amount of these various tasks to be done. Choose dishes that take little time to prepare. Avoid littering your rooms with too much furniture, dust-catching ornaments, and many looped draperies.

As to table service: for your family alone it is probable that each course is brought in and put on the table. You help yourselves. At the end of the course the table is cleared, clean plates are put on, and another course put in front of you or your husband, which you or he then serves. But if you are only two or three in family, or on the occasion of a party, it would be possible for the service of a maid who cooks and waits, to follow the formal service conventions, if the menu be carefully chosen. A first course of something cold, let us say, might be put at each place at table, water would be in the glasses, bread as well as butter on the bread and butter plates. The maid having nothing of the first course to serve is free to go to the kitchen, carve the meat, arrange it neatly and attractively on the warmest possible platter, and then put the platter into the oven to keep warm. She then dishes the vegetables and puts them into the oven also, while she goes into the dining room and exchanges the used plates of

the first course, for the hot plates of the meat course. Properly, one plate at a time is carried in the right hand, the used plate is removed with the left hand and the fresh plate put down with the right hand. Plates are put on at the left of the person at table. If there be an up and down to the design, each plate must, of course, be placed right side up.

The exchange of plates being completed, the maid now serves the meat, holding the platter on a thickly folded napkin on the palm of her left hand. She proffers this at each person's left, beginning with the lady sitting at the right of the host (or, at a luncheon, at the right of the hostess) or, at a family dinner, the maid starts with the oldest lady present at the table.

Unfortunately unless food is served in individual portions, it is not possible for all at table to have perfect and untouched dishes presented to them. But to the lady at the right of the host is presented the perfect dish of at least the first course, and then the dish circles the table to the right. The lady at the left of the host must of necessity be served next to last. The host is served last at dinner, and the hostess is served last at lunch. The untouched dish of the second course is presented to the lady at the left of the host—that is the compensation for having been served the remainder of the first course.

After the meat is passed as described above, the maid serves each vegetable in the same way. She then clears the table of plates one at a time, replacing each used plate with a fresh one. After the salad she takes the salad plates two at a time, one in each hand, then removes the bread and butter plates, and the salt cellars and the pepper pots, and crumps the table. Then, also two at a time (one plate in each hand—never one stacked on top of the other), she places the dessert plates and brings in the dessert.

This service briefly given is what is known as the formal service. It can be done on occasion by one maid alone if there be not more than six at table, and if too great speed be not exacted. A very quick and clever woman might manage more. And if

you have special service-saving dishes such as a filet of beef with groups of vegetables surrounding it on the platter, or any dishes that are complete without accompanying sauces or condiments or vegetables, service is made easier.

BUT as already noted, requirements of form must diminish in proportion to diversity of employment. If the maid is called away, whatever she is called away from remains as she left it. Every minute that she must spend running to the door or to the telephone, gradually makes a sum of minutes that may run into one or several hours. Judging from my letters, it seems to me that many employers are unreasonable in the duties required of their maids which, of course, results in dissatisfaction.

SCHEDULE

for a one-maid house

The house has seven rooms: a living room, dining room, porch, kitchen, maid's room and bath, three bedrooms, and two baths.

6:45 A.M.	Wash and dress
7:00	Downstairs. Put kettle on to boil. Start cereal, set breakfast table.
7:30	Cook breakfast. Eat own breakfast.
8:00	Serve family breakfast.
8:30	Clear table, wash dishes, pick up living room, sweep dining room, kitchen, halls. Mistress plans meals for the day, and orders marketing.
10:00	Go upstairs, make beds, clean bathrooms, sweep, dust, empty wastebaskets.
11:00	Do special work for day. Clean one room thoroughly, if the living room, nothing else that day. If an easily cleaned room she can polish silver, or make a cake, make dessert for dinner, or prepare vegetables.
12:30 P.M.	Prepare luncheon, set table.
1:00	Serve luncheon.
1:30	Clear table, wash dishes. Go to own room to rest, bathe, and change dress.
3:00	On duty in kitchen. Ready to answer door, etc.
5:00	Prepare meat, vegetables, etc., for dinner. Set table.
5:30	Cook dinner.
6:30	Serve dinner.
7:00	Wash dishes, put dining room and kitchen in order for night.
8:00	Plans for the evening will be adapted to the household needs.

"Special work for the day" schedule

Monday	Clean the three bedrooms (if laundry work is not done by the maid).
Tuesday	Clean dining room and polish silver.
Wednesday	Clean sunporch and do extra baking.
Thursday	Clean kitchen and maid's room.
Friday	Clean living room.
Saturday	Polish brass, silver, furniture, etc. Bake cake for Sunday.

Business of KEEPING WELL

by BETTY THORNLEY STUART

FOR most of us, who came into the world more or less up-standing specimens, good health depends largely on keeping clean, inside and out. We need enough sleep, of course, and we're better off if we haven't financial or personal worries to give us "nerves." We need proper diet and enough exercise to maintain elimination, for this important part of cleanliness must never be neglected. But a very large proportion of the things listed in this article, as you will see, are just plain or fancy White Wings, to keep our bodily map clear of dirt. And these are the best health aids anybody can enlist.

Let us begin with the teeth. We need two brushes, a dentifrice, dental floss and, preferably, a mouth wash. Why the two brushes? First, because one very often doesn't dry out thoroughly between night and morning and, instead of being crisp, is more or less pulpy. Second, because many experts advise two different kinds—the regulation type for general work and a short one, similar to the tuft we often see on the regulation's tail, for special excavation. If you don't fall in line with this theory, you might incline toward another that prescribes a stiff yellow-bristle brush for whichever of the daily sessions is the more serious, and a less aggressive white-bristle article for the other.

In any case, never buy cheap toothbrushes; they haven't sufficient decision of character, and their bristles are apt to part company with the parent stem, get between the teeth and cause trouble. Just as important—don't hang onto an old friend too long. Again, don't leave your brushes exposed to dirt when not in use.

DENTAL floss, of course, is for the alleyways that the brush can't enter. The little container keeps it clean. the patent contrivance on top snips it off for use in a jiffy. Some kinds are flavored; all the good ones deodorize as well as dislodge. If you have a young hopeful who doesn't want to be bothered with floss, you might coax him with one of those toothbrushes that carry their own in a container in the handle. Dentifrices are a battleground where the fight is always on. Are powders better than pastes? Is soap as good as either? Is your pet brand the only one, and mine a snare and



Essential in every home is a cabinet containing the simple preventives that will help in the ever present battle against disease germs and make for greater health and happiness

delusion? This is something we can't settle. But, so long as the American public spends a good deal over fifty million dollars a year on these products, we probably needn't worry. Only face creams come ahead of this total in the toilet goods field.

Mouth washes are a grand idea, and they take so little time to use. Tiny particles are carried out. The alkaline reaction helps to counteract acids that hasten decay. And the psychological effect of a mouth that *feels* clean isn't to be discounted. A mouth wash, however, is on the preferred but-not-necessary list, except for special conditions. What you *must* do is rinse

with something, even if it's only plain water, before signing off on your duties for twelve hours. Naturally, none of these things can be substituted for your every-six-months' visit to the dentist. But they cut down surprisingly on his pained expression when he looks inside your mouth.

STRANGE to say, some people who never neglect their teeth don't think of climbing on the roof to see how their hair is getting on.

When shampoo time comes—and Americans must believe in shampooing, because they spend some eight millions a year on patented preparations alone, not counting the frugal money that goes for mere soap—be sure you get all the cleaning agent out and rinse thoroughly with cool water to close the pores. Some authorities prescribe a shampoo every three weeks, some every two, but those of us who live in dirty cities will want to better both of these. If you don't happen to be wedded to a favorite shampoo you've used for years, you may be interested in a new one that claims to aid in keeping, restoring, and even creating a wave. This sounds incredible, but the writer is here to state from her own experience that it's the sober truth. This shampoo, by the way, is not to be confused with the liquid recently brought over from France, to be sprayed on straight hair to make it wavy. It, too, is a young miracle worker. In both cases, the user must be prepared to be patient, but results do come. Used in conjunction, they're a splendid team—health for beauty and beauty for health.

As for hair tonics, we again quote (Continued on page 158)

Caring for the Refrigerator

by MADELEINE L. MILLIGAN

Refrigerators are now designed from the standpoint of beauty as well as efficiency. The finish both interior and exterior is sanitary and easy to clean. (Courtesy, Williams Oil-O-Matic Heating Corp.)



There are refrigerators of all sizes and styles to meet individual requirements. Select one with ample storage space for your needs; too small a food chamber will result in crowding and poor circulation, too much storage space will not be economical. (Courtesy of the Frigidaire Corp.)



YOU may possess the best refrigerator in the world, but even the finest one will be unsatisfactory unless properly cared for. A neglected refrigerator is a serious menace to the life and health of the whole family, while a sanitary icebox betokens a well-ordered household.

The location of the refrigerator is of prime importance. Place it where it can be well aired and lighted and protected from moisture. Do not keep it on the back porch if at all possible to put it some place where it will not be exposed to the elements. If it must be kept there, build a moisture-proof covering over it. Exposure to sun and moisture will cause warping, thereby ruining the insulation.

In order to maintain an even temperature and thus save ice, electricity, or gas—as the case may be—open the refrigerator doors only when absolutely necessary. When removing several articles, place these on a large tray, making it unnecessary to open and close the doors several times during the preparation of a meal. If the door is left ajar warm air rushes into the box and causes the temperature to rise. These fluctuations in temperature are favorable to the growth of microorganisms which cause food to decay.

Refrigerators should be so lined that not one particle of moisture can reach the wood, if there be any wood used in its construction. Remember that water-soaked wood, when kept from air and light, will scent and flavor any food placed in a closed chamber with it. Should the lining become cracked or broken, have it repaired at once. Although the high surface gloss of porcelain enamel may be dulled by acid or milk these spots affect neither the sanitary aspects of the porcelain nor its serviceableness.

The drainpipe in a non-mechanical refrigerator is removable and should be cleaned weekly with a thin, long-handled, flexible brush and strong soda solution, then rinsed with boiling water and chilled with cold water before it is replaced. A flexible wire wound with a piece of cloth can be used in place of the brush if necessary.

Never let the ice chamber become empty; keep it filled to capacity. It is better economy to keep the air in the box cold all the time so the ice melts less rapidly. A ten-cent piece of ice taken on two successive days does not give as much value for your money as twenty cents' worth every other day, although the actual outlay is the same. Small pieces are wasteful as they melt very quickly, permitting the ice chamber to get warm. Once filled and well filled, small renewals will keep the icebox thoroughly cool.

In an effort to economize, some people wrap ice in paper or "blankets." This may save ice but it is at the expense of the temperature of the icebox, for the ice must melt to cool the food chamber. This practice is especially unwise in hot weather. There must be free circulation of air in order to keep the food compartment dry.

WHEN the refrigerating unit in a mechanical refrigerator becomes heavily coated with frost, it is time to defrost. To do this, turn the motor off for an hour or two or until the frost is melted. It is unnecessary to remove the food during this process unless, of course, you wish to take this opportunity to give the compartments a thorough cleaning. Be sure to replace the water in the trays at this time. As a matter of fact, the water in the trays should be changed frequently and the trays scoured about once a month.

Containers for food are important too. Never put paper or paper bags in either food or cold chamber. The use of cracked or chipped dishes for food (Continued on page 136)



Dana B. Merrill

THE CAKE: KEYNOTE OF THE FEAST

Birthday Bounty

by ELIZABETH H. RUSSELL

ONCE a year, whether we are one or one hundred, we hold the stage and are the center of interest around whom an important day revolves. Rejoicings and congratulations are for us, and us alone. Flowers in long boxes, cards, telegrams, and presents tied in rustling tissue with crisp ribbon bows all arrive—in other words it is our birthday, and on that day we are of paramount importance in the family life.

Next of consequence to *the day* is *the party*, and of supreme moment to the party is *the cake*, the symbol and focus of all the festivities. An importance is attached to this cake in

youth which older people are apt to underestimate. Many a grown-up man or woman remembers as among the happiest days of his life certain birthdays when he had a party of his own, and was very proud of it, and specially of the fact that he was allowed to cut and serve his own beautiful cake, and thus establish his importance among his contemporaries. Even boys at the hobble-de-hoy age try in vain to conceal their joy over preparations for a birthday party when they may invite their own guests, and have a "swell time," ending with a grand spread whose shining epitome of splendor is the iced and candle-lit cake.

Do try, no matter how inconvenient it is, to give each child his party even if it is a very simple one, and do not be cruel enough to say, "Oh, it is too much trouble this year, maybe next year you can have one!" Often unbeknown to his mother a child boasts long and loud about the party he is going to give, and then, if she lets him down, deep humiliation and embarrassment are his lot. It shouldn't be too much trouble to let a child feel that on one day in the year the family rejoices that he came to live with them, and is happy to share the bounty of the home with his friends.

But the child isn't the only one who loves birthday



For grown-ups there are the novel telegram cakes, made in the shape of a real telegram, with the greetings of the day printed in chocolate on the top which is coated with yellow frosting. One who has acquired skill in using a decorating device might attempt this

parties. Perhaps middle-aged members of the family are not anxious to mark the ticking of Father Time's clock, and really prefer to dispense with celebrations but, later in life when they are on the sunny downward slope and lifelong friends are few and very precious, let the old people have their parties, too, with much anticipation and cheerful preparation. Arrange to have grandma invite her contemporaries to her birthday luncheon or supper, and let there be some little surprise, even for her, in the delicate cake, wreathed in sweet-peas, with its pink candles all lighted, which is brought in at the end of the feast. There may be small separate cakes in white boxes, like a wedding cake, for the guests to take home, or some other attractive souvenirs of an appropriate nature. Tiny bouquets with paper frills, or small bonbonnières filled with candy are always acceptable.

And, if it is grandpa who celebrates, give a gala dinner, with all the family to cheer him or, if he prefers, a midday luncheon for the group of men with whom he has braved the currents of life and who esteem him for what he has been to them. This becomes an annual affair, which will grow more important with the passing years, and will always give deep satisfaction and happiness to the guest of honor.

The cake for these occasions may be a rich fruit or pound cake, handsomely iced, and its appearance should be the signal for applause and congratulations. It may have a plaster of Paris question mark on it, and the candles on the table be those novel ones marked in gold with the years, like the degrees of a thermometer, which when lighted are allowed to burn down to the proper level. The exact moment at which they are to be extinguished will

probably cause much merriment and conjecture. Here, too, there may be small cakes to take home, in boxes with the proper dates in gold on them.

For the children's cake a simple sponge or cream cake is best, since the icing supplies the part that makes it a treat. It should be baked in a birthday cake pan, that is, a round, fluted mould, with a tube through the center. The cake, when taken from the pan, is turned upside down on the plate on which it is to be iced, and the whole surface covered smoothly with the frosting. If you have the proper icing sets you may add roses and ornamental curlicues, or small flowers in either white or delicately colored icing. Just before

the cake is to be served you may put on the small, plaster of Paris rose-buds which are to be bought in any shop that carries birthday candles and favors, and set in them the tiny, daintily colored candles to the proper number, with always the addition of "one to grow on."

THERE are many charming ways to decorate the cake, with candies in different forms, with a cluster of flowers in the opening in the middle, and a wreath of similar blooms laid around the cake, or with ornamental devices appropriate to the day, such as marshmallow chickens for an Easter-time child, heart-shaped candies for Valentine's favorite, and holly, made of angelica, with bright red cinnamon drops for berries, if the natal day falls at Christmas time. The favors may carry out the scheme, of course.

When the cake is ready to be served the candles are lighted, the electric lights turned out in the dining room, and the cake carried in with a flourish (Continued on page 138)



Novelties add great fun to the birthday party. There are trinkets for the cake, cards with horoscopes, paper napkins with signs of the zodiac, and if one does not wish candles on his cake there is a plaster of Paris question mark

FOUR HOUSES

Designed by Penrose V. Stout

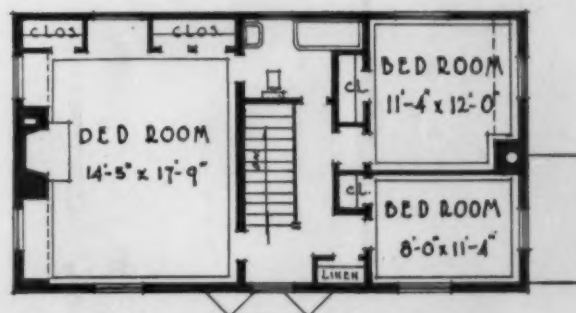
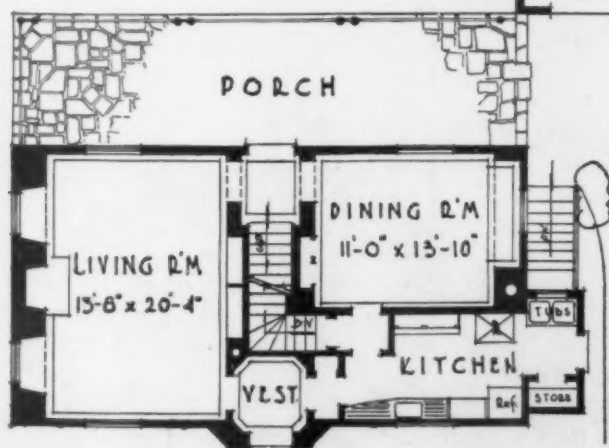
Built for \$11,250, \$12,150, \$12,375, and \$15,750 near New York

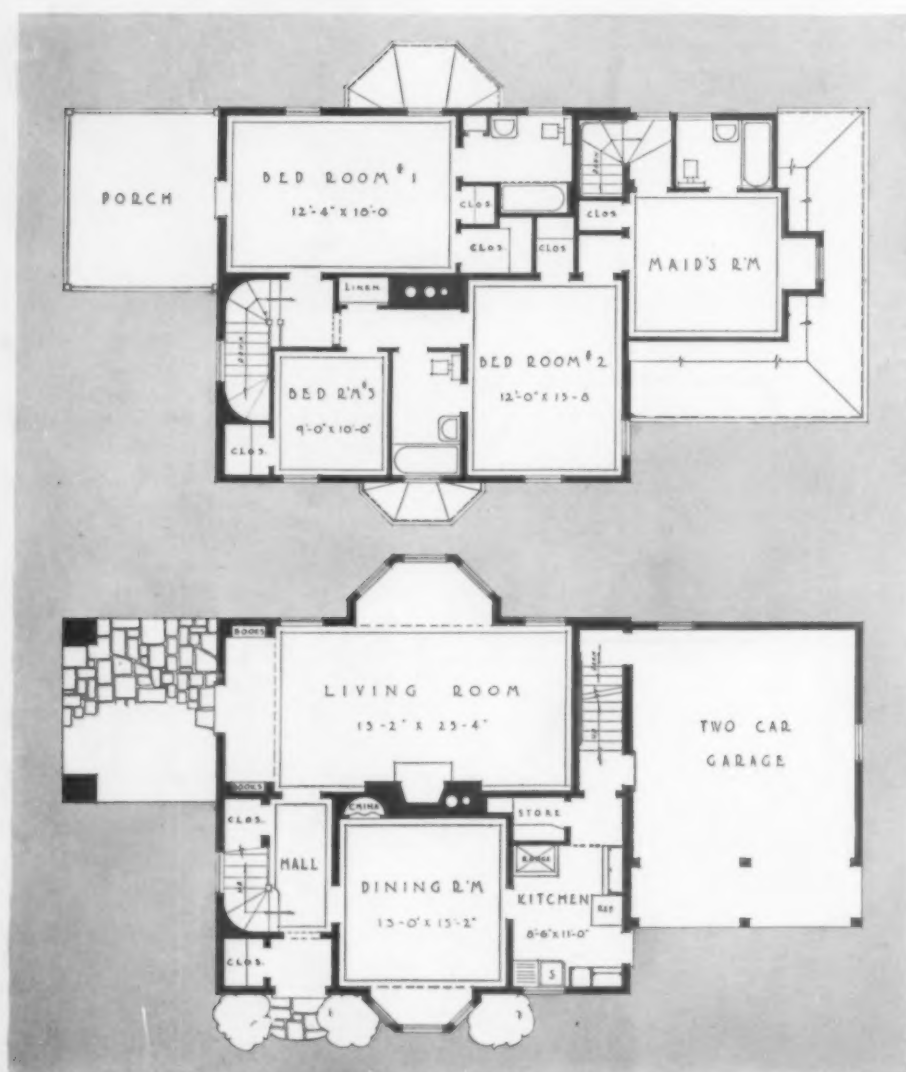


The houses published on this and the following three pages were built recently at Lawrence Farms near Chappaqua, N. Y., at an average price per cubic foot of 45 cents. Mr. Stout is one of the better known architects of New York and although his work is usually confined to large houses we feel in these designs he has made a very valuable contribution to small house architecture. The plans are quite as unusual and as economical of space as the exteriors are beautiful



The house on this page contains 27,500 cubic feet and was built for \$12,375. With its walls of white painted brick or stucco, it is reminiscent of English Georgian architecture. Notice that the kitchen is at the front of the house, the "front" stairs at the back. The cellar stairs, from the kitchen, turn at an angle and pass under the front stairs. The living room is well proportioned and has several charming features such as the window seats and the built-in bookcase opposite the fireplace

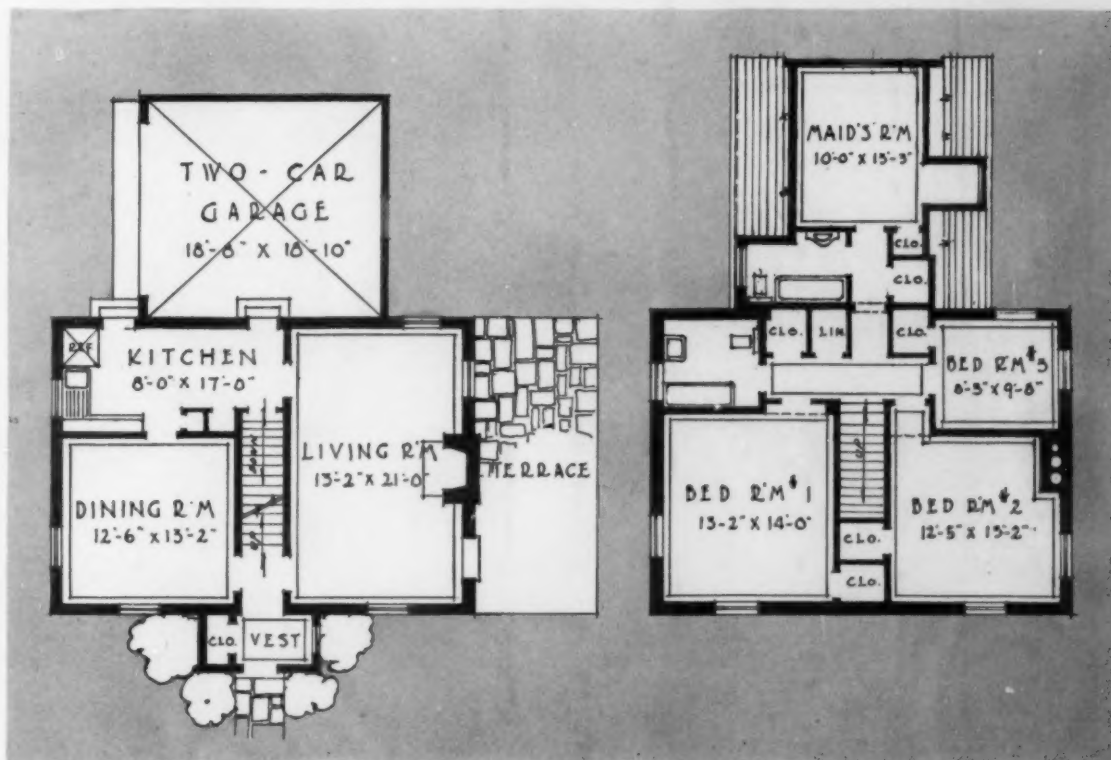




The steeply pitched hip roof of a French house characterizes the design shown above. The house contains 55,000 cubic feet and cost \$15,750 to build. As in the house on the preceding page, the walls may be of brick or stucco with quoins of either material at the corners. The plans are quite unusual. The big living room crosses the rear of the house and opens on a covered porch. Bay windows in this room and the dining room add much interest to the design and the plans. The corner kitchen is well arranged with a door opening at the right of the portico which shelters and obscures the garage doors. The back stairs and cellar stairs are beside the garage. The second floor has plenty of closets and three bathrooms for four bedrooms

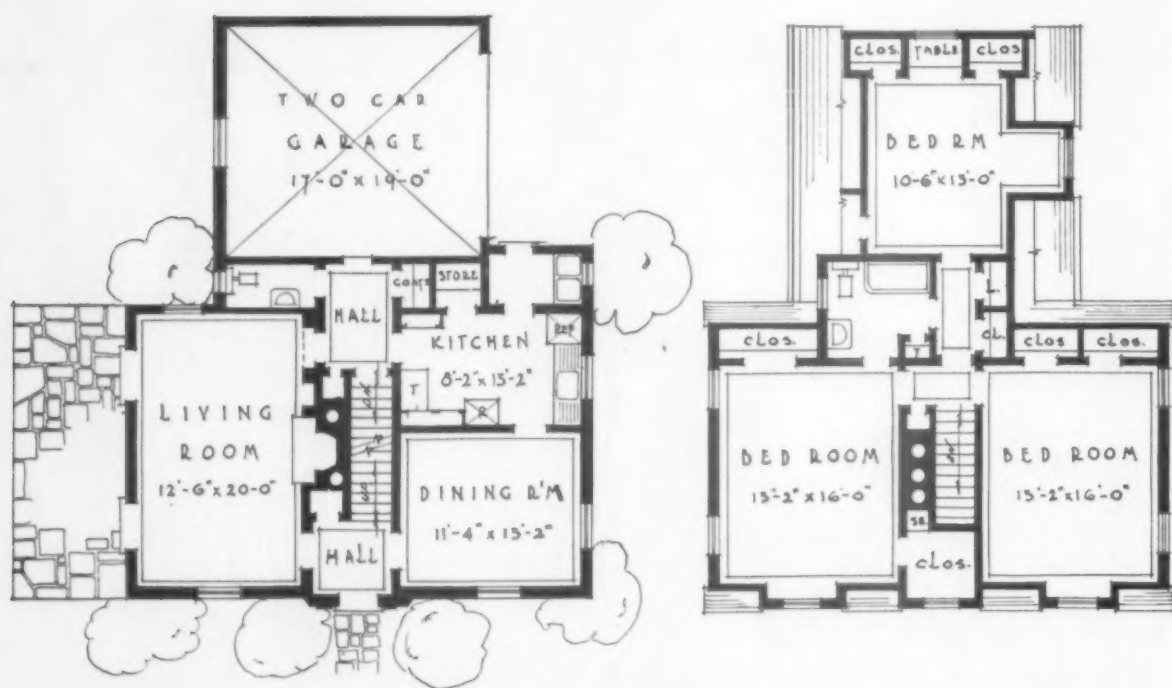


This simple house of brick contains 25,000 cubic feet and cost \$11,250 to build. The style is a pleasant variation of the traditional Colonial or Georgian. The charming entrance feature, with its delicate pilasters and well-designed lantern, and the brickwork pattern on the wall above lend beauty to this façade. A French door in the living room opens on a flag-stoned terrace. The garage is set two steps below the level of the main house and is entered through a door in the back hall. There are three masters' bedrooms, one of which, the small one, might be used as a sewing room, a nursery, or an upstairs living room and converted into a guest room when necessary. The maid's room and bath is over the garage

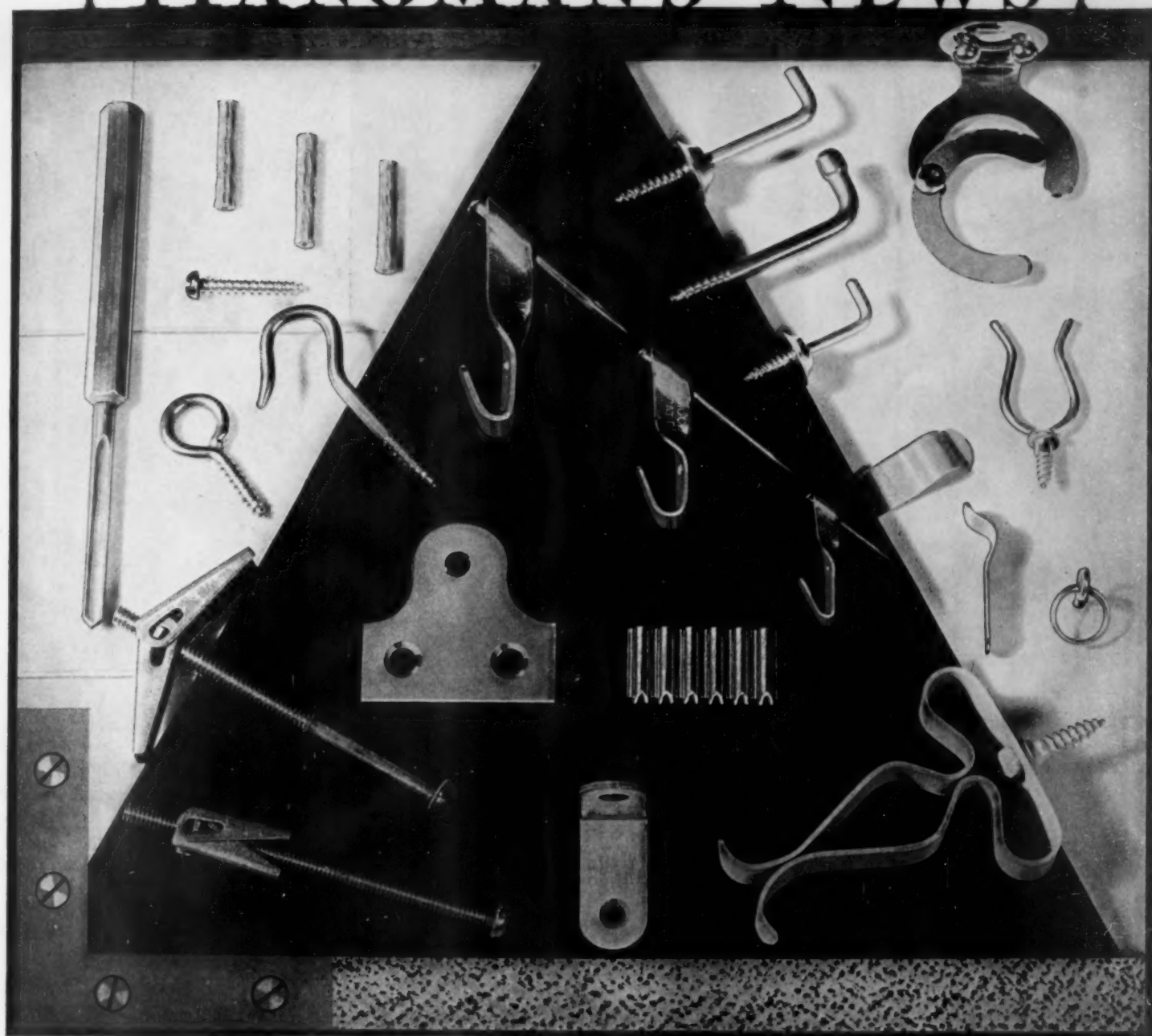




Like the houses on the foregoing pages, this one shows no definite style precedent; rather it bears witness to Mr. Stout's unusual sense of design which permits him to take liberties with tradition and evolve a pattern that is as new as it is beautiful. The cubage of this house was estimated at 27,000 cubic feet and it cost \$12,150 to build. The walls are of painted brick. The plan is somewhat similar to that used in the house on the preceding page. In this plan, however, there is a downstairs lavatory between the living room and the garage and two large laundry tubs have been put in the kitchen ell. Upstairs there are two good-sized bedrooms and a bath, and a maid's bedroom and bathroom are over the garage



THE HANGMAN'S NEWS



Photograph by Norman Tanner

Gadgets to join and to hang, carefully selected for the home owner's use

TO SET screws in concrete, tile, or metal, use the little plugs of jute fibre shown in the upper left-hand corner. These come in various sizes and the right sized hole can be made with the special drill shown along the left side of the picture. In the lower left-hand corner of the triangle is shown a spring toggle bolt. A hole drilled in tile or brick will permit the toggle bolt to enter closed. When the

toggle has passed entirely through the brick or tile it will spring open as shown just above, and the screw can then be tightened. At the top of the triangle are shown three sizes of invisible picture hangers. The corrugated plate below these has sharp teeth and can be driven across a mitred joint to secure the joint. One of the hooks on the upper right side of the triangle has a blunt point to prevent damage. In the middle of the right side is shown, straight-on and profile, a clip to hold wires in place along the baseboard of a wall. Push the clip into the crack between baseboard and wall and the bend in the clip will hold the wire. In the upper right-hand corner is shown a holder that will not mark handles: simply swing the horseshoe-shaped piece straight out, insert the handle in the horseshoe, swing the horseshoe back until the handle is entirely enclosed. Below this is another catch for holding brushes, pipes, tools, etc., and in the bottom right is a large spring catch to hold a broom off the floor.

FLOWERS FOR THE FALL SEASON



Hardy Chrysanthemums

by MARY RICHARDSON

GAY, vivid Chrysanthemums are a great joy when the garden is bare of other flowers; and spring is the time to get them started. If you have not had them before, buy plants of the early Button and Pompon types, and some of



the hardier Large-flowered varieties. The large show blooms are not possible without a greenhouse, but the smaller sorts are quite as lovely, in many cases. Of the small kinds, deep bronze Charlotte blooms early, about October 5th, as do pink Zoda, Idolf, and Yellow Normandie. Of the Large-flowered type, use Carrie, a yellow; Cranfordia Yellow; Cranfordia Pink; Carmine Firelight; White Normandie; and the Singles, which come in many lovely shades—bronze, white, pink.

Plant in a sheltered place. In my New Jersey garden I tried three locations, and found that the Large-flowered sorts do best on the south side of a wall or building or even of a shrubbery bed, while the Pompons enjoy an eastern exposure and do very well on the east side of the shrubbery bed. Water the plants until they are well established, after which they will require little attention for a time. An occasional shallow stirring of the dirt will help them—I must confess that mine do not always get even this! If aphids gather on the stems, dust with dry earth, to keep it down, or spray with Aphine or Black Leaf 40. In August the plants can take a little feeding. Especially good is a tea made by pouring boiling water over sheep manure and diluting the resulting liquid with water till it is a light brown color. Give each plant a quart of this once a week. When I am not home to do this in August, I sometimes dig a little bone meal around each plant before I go away, but the liquid is better. In September the Large-flowered varieties should be disbudded if you are hoping for large blooms. (Continued on page 156)

The glory of the fall garden, though hardy as to plant, needs a little shelter about the flowering time to temper the early chilly winds. Chrysanthemums also respond to real feeding when given systematically



M. E. Hewitt

The accommodating Phlox is a reliable stand-by for sheer luxury of bloom and is one of the really "easy" hardy flowers

The Flaming PHLOX

For garden color in midsummer

by CHARLES E. F. GERSDORFF

IT IS during the late summer and early autumn days that Hardy Phlox are so indispensable; then they are at their best in forming bold, brilliant color effects in mass in the foreground of shrubbery groups or as isolated specimens of well-grown clumps; and they are useful, also, amongst early blooming plants such as Poppies, Peonies, etc., since

they will endure the crowding of these plants in the early season and later send up tall spires and heads of bloom, continuing the color schemes after the spring flowers have gone.

The Phlox brings brilliancy and flaming colors into our gardens at a time of the year when other hardy plants are more or less at rest, have finished their season of bloom, or have not as yet put forth their best endeavors. Depending upon the effect desired they may be planted in April or May for bloom the same year, or in the autumn for bloom the following season. Plant them in the spring, and though the amount of bloom will be comparatively small, you thereby gain a season's bloom without sacrificing the plant in any way, and yet make ready for the masses of bloom in succeeding seasons. For landscape effect, the brilliant solid colors should be planted in large masses of separate varieties; somewhat irregular in contour in order to break up the semblance of blockiness and straight lines, while the darker ones should go in groups in conjunction with the lighter and white ones.

The hybridizers through their devotion to the improvement of plants have not neglected this field, and the new varieties truly are a revelation in beauty, size, and coloring as compared with the older ones. These improved sorts present superbly immense trusses of bloom, more than double the size of the older ones as to truss and individual florets, in pure brilliant colors of almost every shade and tint except yellow and pure blue, (Continued on page 175)



Sketches by Lawrence Garcia

Wallpaper with gray-green background and gay flowers of many and varied colors was selected as the keynote for the color scheme of this charming informal country living room.



Orange glazed chintz the exact color of the poppies in the wall-paper is used on the chair beside the fireplace. The welt and the plaiting on the ruffle are the soft green of the woodwork. One of the small pillows is green and the other amethyst.

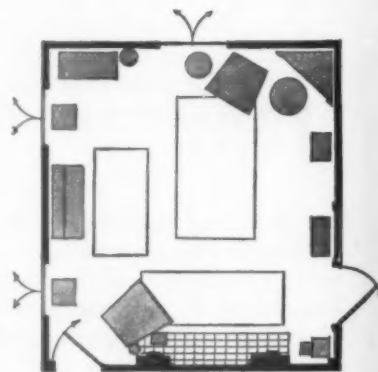


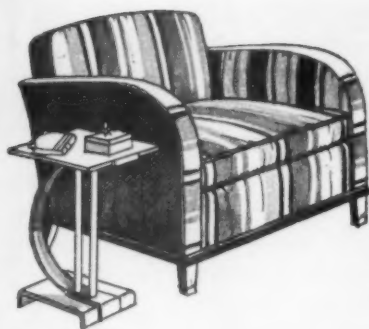
A Decorator looks at COLOR

by JANE WHITE LONSDALE

COLOR can be used to solve every decorating problem. It is the background, the foundation, of every scheme. Think over the rooms that please you and that you remember distinctly. Why do you remember them? Is it the beautiful furniture, antique or reproduction, the well-made and well-hung curtains, the slip-cover that fits snugly? No, you remember certain rooms because the color combination was pleasing, although perhaps you were not conscious of this.

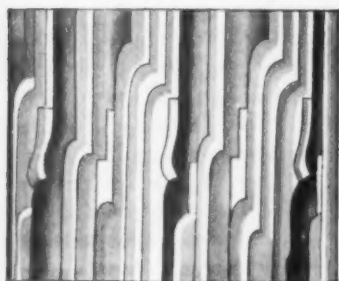
Do not misunderstand me; good furniture, attractive curtains and slip covers are of the utmost importance and mistakes in any one of them can easily mar a room, but even allowing for such mistakes, if the color scheme is harmonious all is not lost. A perfect background and combination of color will greatly enhance the beauty of your furniture pieces





The chairs on either side of the fireplace in the modern bachelor apartment illustrated below are covered in an appropriate striped material in green, old gold, russet, black, and taupe

The walls and ceiling of this room are a rough plaster painted a rich buttercup yellow, the baseboard is green, and the curtains are multicolored as shown by the design below



and add to the appearance of your well-made curtains or slip-covers. It is of prime importance in any picture.

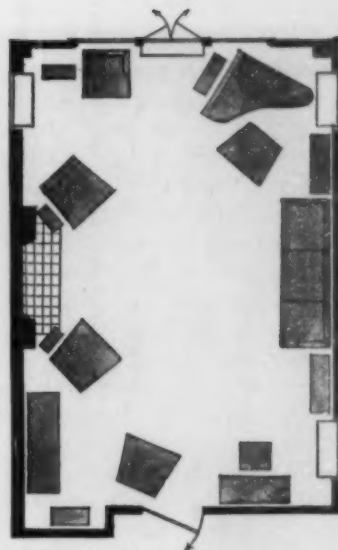
In the practical application of the advice you will find in these pages about the use of color in your home remember that it is better in the beginning to make a few mistakes through over-boldness rather than to miss the whole glory of color by using a "safe" monotony. With a little experience you can soon rectify your initial mistakes and make color serve you effectively.

First of all, let us get our nomenclature straight and define the decorators' color terms.

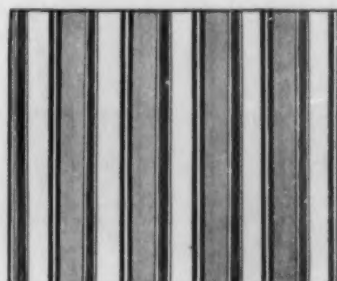
All colors and all variations of color are derived from what are known as the three *primary* colors, *red*, *yellow*, and *blue*. Modern science denies this, but for purposes of interior decoration we can assume that it is so. Of the three primaries, red and yellow are warm or advancing colors, that is to say their appearance is warm and cheerful, and they give the visual effect of advancing toward you. The other primary, blue, is a cool and receding color. In other words, a room with red walls would look smaller than a room with neutral walls, and a room with blue walls would look larger than a room with neutral walls.

Besides the primary colors there are three other classifications of color which are the descendants, down to the fourth generation, of the primaries. These are the *secondaries* (or *binaries*), the *tertiaries*, and the *quaternaries*. The names may be alarming, but if you know your Latin you will realize that it is only one way of saying seconds, thirds, and fourths.

The three colors immediately derived from red, yellow, and blue are called secondaries. They are: *orange*, formed by combining red and yellow; *green*, derived from yellow and blue; and *violet*, derived from red and blue. These secondaries are either warm and advancing or they are cool and



Stripes and striking designs in rich, bold colors such as are used here are particularly appropriate for a man's room



receding according to the predominance of red and yellow or blue in their particular compositions.

Orange is always warm and advancing, in all its gradations, because both its component elements, red and yellow, are warm. Green and violet, on the other hand, may be either warm or cool. If the blue in their composition predominates they are, of course, cool and receding.

The third class of colors, the tertiaries, are *citrine*, *slate*, and *russet*, and each one is derived from the combination of two secondaries. Citrine is made from green and orange, slate is made from violet and green, russet is made from orange and violet. It will be noted that citrine, compound of green (blue and yellow) and orange (red and yellow), has only one part blue and three parts red and yellow, which are warm colors. Therefore citrine, and also russet, are inevitably warm or advancing colors.

We call the fourth order of colors quaternaries; they are *sage*, *buff*, and *plum*. Each one is derived from two tertiaries; sage comes from citrine and slate, buff from citrine and russet, and plum from russet and slate.

The relationship that exists between one of the three primary colors and the secondary color derived from the other two primaries is called *complementary*; complementaries, therefore, have no elements in common. To illustrate, orange is the complementary of blue; orange is derived from

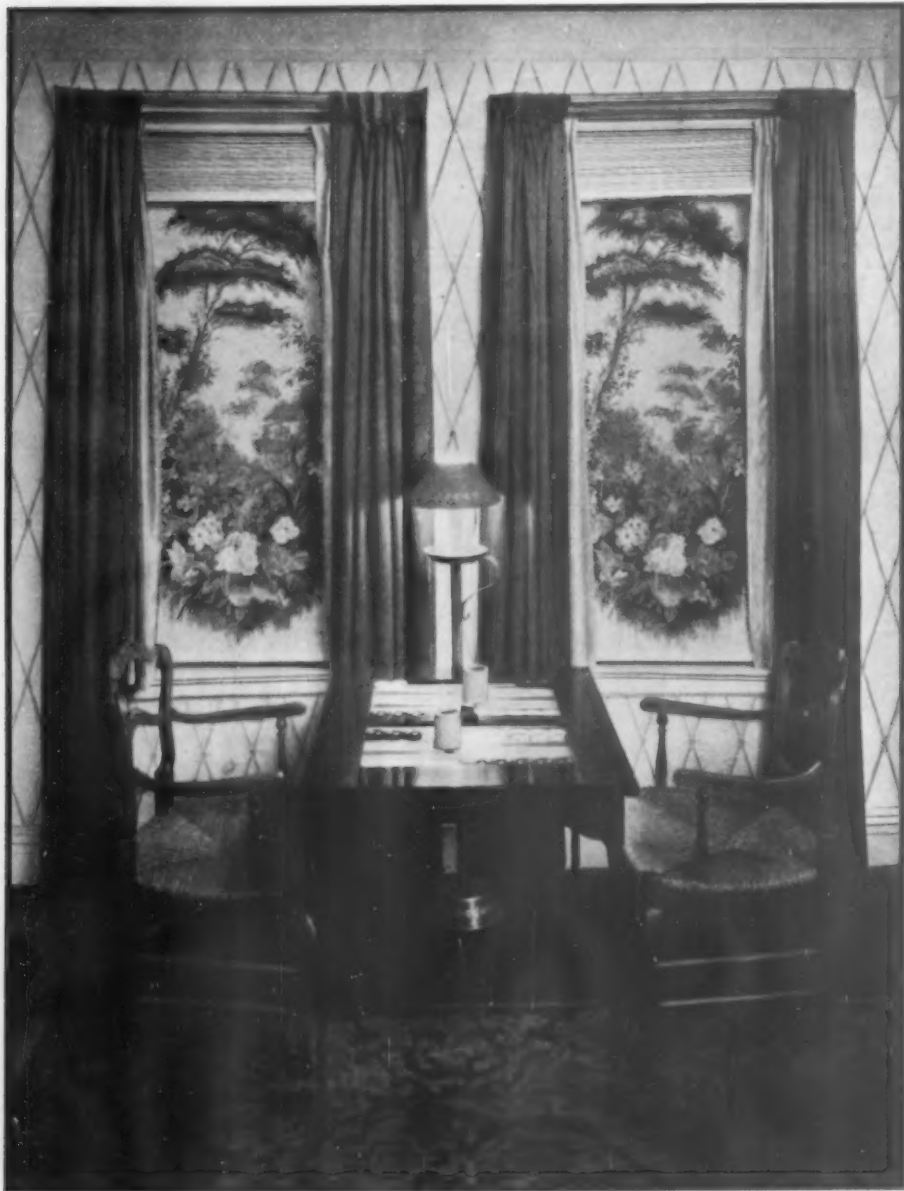
the two primaries, red and yellow, and there is no blue in it at all. Green is the complementary of red, because green is derived from blue and yellow; in green and red, then, all three primaries are represented. Also, violet, consisting of red and blue is the complementary of yellow.

COLOR harmony may be of two sorts—the *harmony of analogy*, and the *harmony of contrast*. Harmony of analogy is the harmony of related colors, for instance, green, blue, and yellow; it is likewise the harmony produced by different tones of the same color. Harmony of contrast is the harmony of opposed colors. *Absolute* contrast exists only between primaries and between complementaries, because they have nothing in common, but for practical composition purposes *approximate* contrasts can often be quite as effective and, as there are so many more of them, they greatly increase the scope of possible combinations. An approximate contrast, for instance, would be russet and green; an approximate contrast of less intensity would be russet and sage.

The factor of *intensity* in contrast is extremely important in determining color schemes. Blue and orange make an absolute contrast, or a contrast of the greatest intensity, because they are complementaries; blue and buff make an equally direct contrast, because they are directly opposing, but a contrast of less intensity. Orange and buff present a contrast of minor intensity. Furthermore, orange and buff are closely related so that here again we can see how nearly the harmony of approximate contrast coincides with the harmony of analogy. Slate forms a contrast of minor intensity with blue because it is composed of one half blue in its derivation and is thus one half harmonious by analogy. Likewise, slate offers an approximate contrast with orange, and an approximate contrast of still less intensity with buff.

Neutral colors are those which are neither warm nor cool, neither advancing nor receding. White and black, strictly speaking, are not colors at all, except in the parlance of mixing paint. A gray, one half white and one half black, might by courtesy be called neutral. The only truly neutral colors are *gray* made up of two parts blue, one part red, and one part yellow, the warm and cool elements being thus evenly balanced; *violet*, made up of one half red and one half blue; *green*, composed of one half blue and one half yellow; and *slate*, which is composed of equal parts of the two neutrals, violet and green. It is a great mistake to imagine that all grays or all dull colors are (Continued on page 140)

Richard Averill Smith



The brilliant backgammon table contributes no small part to the interest and colorful effect of this room with its window shades designed with tropical flowers and birds, and its side curtains of terra cotta, and glass curtains of a lovely yellow champagne tone



You will find the slogan "Don't be afraid to discard," will have a tremendous bearing upon the lasting satisfaction your garden will give. With limited space it is necessary frequently to discard and remove some of the older inhabitants to make room for new and better varieties. This should not occasion any regrets as your garden will be getting better and better all the time

Keeping the garden YOUNG

by ROMAIN B. WARE

IT MIGHT be said that all gardens are young at this season of the year. Even the old gnarled Apple tree at the end of the lane is aglow with blossom and tender green leaf. The Tulips are making gay splashes of color throughout our borders and Narcissus greet the spring with starlike blooms.

We must remember, however, that plant life goes in cycles. Plants have their youthful season, their time of maturity, and then their decline. With annuals this all takes place in one year, sometimes in a few weeks; but with perennials and shrubs, their period of usefulness in the garden depends largely upon our maintaining them in a vigorous healthy condition. In other words, they are kept young and vigorous by the simple process of keeping them from growing old.

Let us take some one perennial as an example. We plant a young and vigorous division of Hardy Phlox in the garden and the first season it sends up three or four tall, healthy shoots, each crowned with an immense head of large fine blossoms. The next year the clump is larger and there are a dozen stalks produced but they are rather crowded and not

quite as tall, with blossoms a bit less perfect. The third year the clump is much larger but has become so weakened from its crowding that you can no longer point to it with pride.

Now let us see what has happened. We shall dig up the clump and examine the root. We find it has become a hard matted mass, almost a woody structure, only the outer edges are able to produce vigorous growths as the solid center precludes root development. If we are to keep our Phlox plantings in a young and vigorous condition, each clump must be taken up and divided every third year at least—some varieties every second year.

IRIS act similarly, except that as clumps grow larger the center dies out. They must be divided and reset every two or three years. On down through the list of perennials, most of them require similar attention every few years or oftener. Some like Gypsophila, Dictamnus, Peonies, and Poppies can stay in one place for many years (Continued on page 156)

Flower Pot GARDENS

Borrowing a bit of continental Europe

by LOUISE BUSH-BROWN

IT IS only within comparatively recent years that we, in America, have come to appreciate the value of potted plants. In the gardens of Southern France, Spain, and Italy we find them used in gay profusion but only occasionally do we come upon them in our own gardens. It is surprising, however, what a decorative feature they may become and how much they may add to the charm of a garden composition. A few pots of bright Geraniums placed upon the low coping of a pool will give vivid animation to an otherwise placid scene,

pots of handsome, well-grown Canterburybells along the edge of a flagstone terrace add a welcome note of color and many a low wall or parapet may be pleasantly adorned with a variety of potted plants.

In a small place, and particularly in a city garden, it is often very difficult to maintain a succession of bloom, throughout the season, and potted plants may be used to overcome that limitation. They may be brought into the garden when they are ready to come into flower and they may be removed as soon as their blooming period is over. With a little careful planning it is possible to have things follow on in rapid succession so that as soon as one group has faded another group is ready to take its place. In this way it is possible to relieve and mitigate those periods of shabbiness through which most gardens pass (Continued on page 158)



For porch, court, and terrace, or for the restricted city yard potted plants offer a practical means of getting garden effects, whether on the Pacific Coast (left) or in the East (below)

Winchton L. Rustey, architect, left

M. E. Hewitt



East · West · North · South

Masters of famous Hunts are using this sterling "HUNT CLUB"



BENJAMIN L. COOK, ESQ., M. F. H. OF THE JACOBS HILL HUNT, ABOVE, IS ONE OF THE DISTINGUISHED HOSTS USING THE BRILLIANT NEW GORHAM.

*The Masters of these Hunts
are all using this brilliant new Gorham*

JACOBS HILL · ONWENTSIA
MIDDLEBURG · HARFORD

These celebrated hunts carry on the proud old tradition of the sport and hospitality of kings. And for their noted hospitality, on their own tables, the Masters of these hunts are using the sterling that was inspired by the background of the "sport royal"—the "Hunt Club."

Benjamin L. Cook, Esq., Master of Fox Hounds of the smart Jacobs Hill Hunt, dispenses his distinguished hospitality at his spacious home in beautiful Rhode Island. Harry I. Nicholas, Esq., M. F. H. of Harford, at Syossett, Long Island. Austin H. Niblack, Esq., M. F. H. of Onwentsia,

in Lake Forest, Illinois. Daniel C. Sands, Esq., M. F. H. of Middleburg, in gracious Virginia.

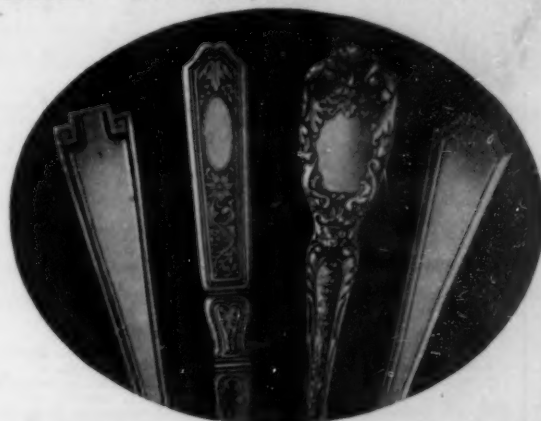
All find the inspired simplicity of "Hunt Club" in harmony with varied modes of table setting.

The clear, aristocratic lines of this new pattern have won for it instant, enthusiastic welcome. Within its first few months, it has been bought by smart hostesses and brides to a *greater extent than any other recent pattern.*

Your own jeweler will show you the new "Hunt Club" and you will find it surprisingly moderate in price. A complete service for eight—76 pieces—costs \$227. Matching hollow ware is available. You will find the name "Gorham" on the back or base of each piece.

Other beautiful Gorham patterns, harmonious with varied periods, are illustrated below. FAIRFAX, appropriate with Colonial furnishings; ETRUSCAN, with the classic spirit of the Empire period; ST. DUNSTON, with Victorian elegance; FLORENTINE, with Italian and Spanish decoration.

ETRUSCAN · ST. DUNSTON, CHASED · FLORENTINE · FAIRFAX



Your own jeweler will give you an illustrated 18-page booklet, "The Hunt Club," showing the new Gorham. Or, send coupon to The Gorham Co., Providence, R. I., Dept. Q - 12

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1831 · A CENTURY OF LEADERSHIP · 1931

Half an Hour a Day Makes a garden

by BEATRICE W. SHERMAN

THOUGH one can spare but half an hour a day, it is possible to have a well-kept little garden displaying a succession of bloom from early spring till late frost. In planning such a garden we must keep in mind simplicity of detail, thoroughness of soil preparation, and wise selection of plants.

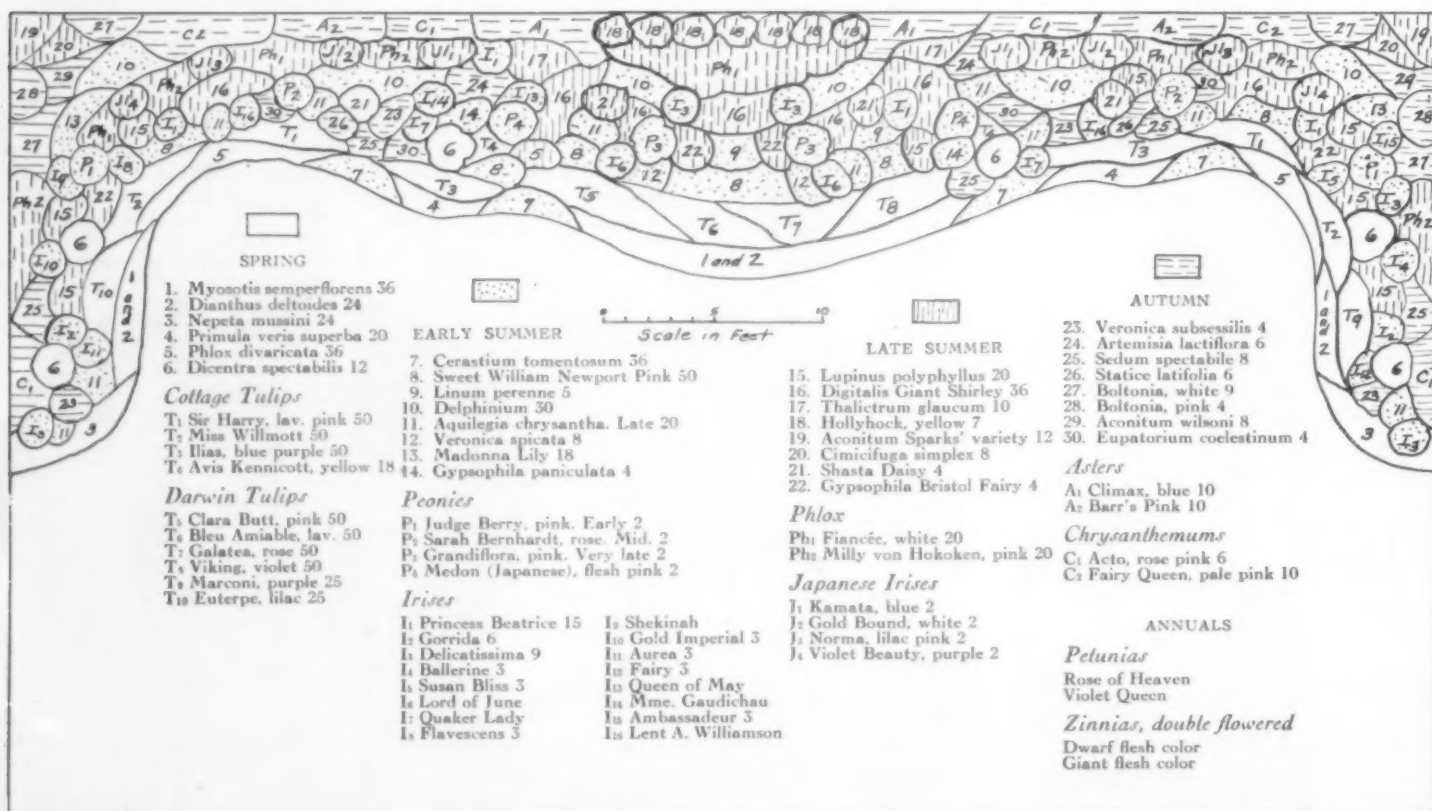
For the small place, a wide informal border is perhaps the most satisfactory solution, for it requires so much less care than a garden of formal design and the effect of much color and bloom is more easily attained. As the effectiveness of such a garden depends on massed planting, the border must be wide enough to give necessary space to groups of plants of three general heights—tall, medium, low. The outline must vary sufficiently to give interest. The accompanying plan is for a seventy-five-foot lot with a clipped hedge two feet wide planted inside the property line. A three-foot strip of grass separates the border from the greedy roots of the hedge. The curves along the front may be induced to take on grace by the aid of small stakes and the faithful garden

hose—flexible enough to be arranged easily on the ground and yet rigid enough to hold its position until the line is marked with an edger.

The effect of a flower border is greatly enhanced by a green background, for green is Nature's own foil for flowers. You may already have a long rose-covered trellis, a vine-covered wall, or a Privet hedge that can be used as a background. An evergreen hedge of Hemlock or American Arborvitae is beautiful, but slow growing. If shrubs are used, do not make the mistake of buying one of each of the many varieties you admire. Instead, exercise great restraint and choose not more than four or five varieties. A Lilac hedge is hard to surpass, for having few enemies it is easily cared for, makes a dense hedge quickly, and offers its flowers in abundance. An attractive hedge which may be clipped if necessary to keep it in bounds, is made by alternating Virginale Mockorange and Upright Tatarian Honeysuckle with occasional accents of Forsythia spectabilis. Three hedge shrubs worthy of mention for their fruit are High-bush Cranberry (*Viburnum opulus*) with its glowing red clusters, Snowberry (*Symphoricarpos*) with its waxy white berries, and Jetbead (*Rhodotypos kerrioides*) with its glossy black ones. A simple hedge at practically no cost can be had by transplanting native Elder, lovely in foliage, in flower, and in fruit.

After the outlines of the garden are established, the preparation of the soil is the next consideration. Fertilization should be so heavy at the time of garden making that future annual applications of plant food and an occasional top dressing are all that will be needed for several years. Eighteen inches is minimum depth of soil preparation.

IF THE soil is heavy, lighten it with sand or sifted coal ashes. Add all the wood ashes and soot on hand, and if very well-rotted manure can be procured, use plenty of it. If not, use bone meal, which will remain in the soil for some years, gradually decaying and feeding the roots. Humus and peat moss are valuable because of their water-holding properties and should be used if the soil is sandy or clayey. Spade thoroughly, smooth off with rake, and allow to settle before planting. Subsequent dressings of a complete chemical fertilizer will keep things growing for years. (Continued on page 160)





"TO LOVE, HONOR,
AND KEEP HER"

IN COMFORT

(if it isn't too much trouble)



IT'S so easy for husbands in pleasant offices to take the comfort of their wives for granted.

Thousands of uncomplaining wives (and children) spend their days in uncomfortable houses that are chilly and damp in Spring-time—scorching hot in Summer—cold and drafty in Winter.

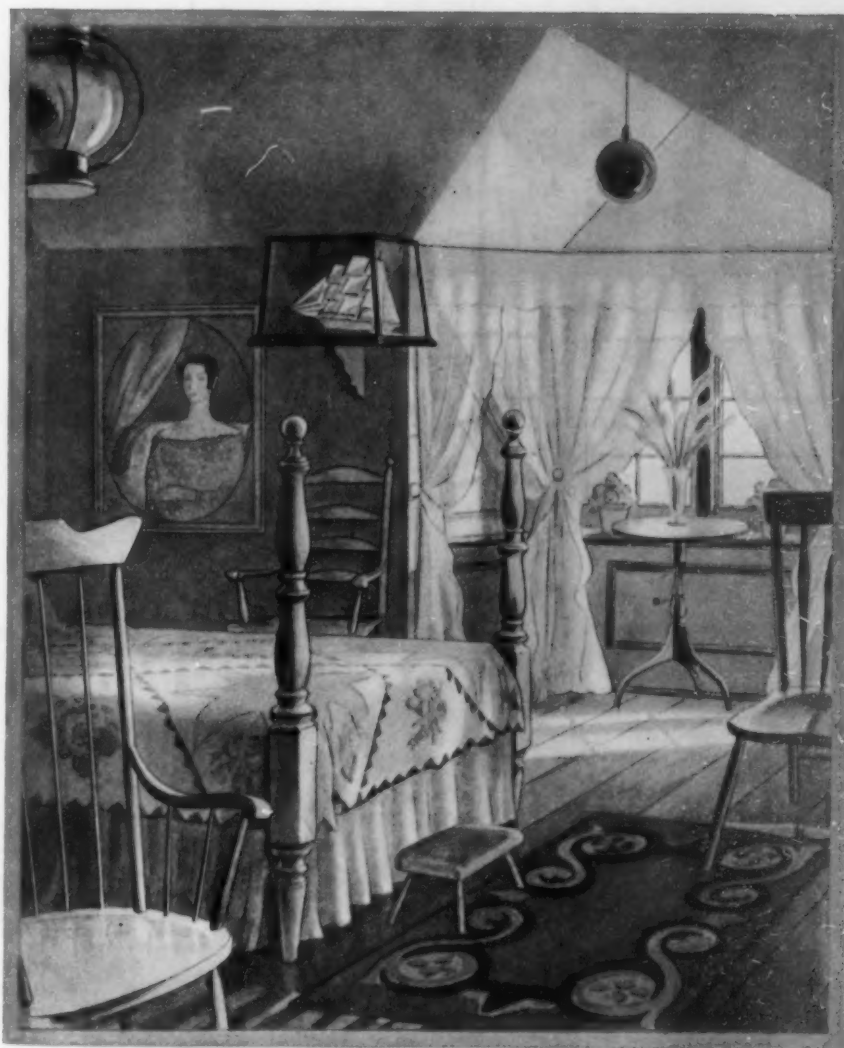
It's a simple and inexpensive matter to insure all-year-'round comfort by protecting your house with Celotex. A few dollars worth of Celotex will, in most cases, do the job. And it will save hundreds of dollars in future fuel bills by stopping costly heat leakages—and guard the entire family from dangerous illnesses caused by cold, drafty rooms. In Summer it wards off the blistering heat of the sun—keeps every room in the house cool and pleasant.

NEW COMFORT PLUS AN EXTRA ROOM

While shielding your house with Celotex you can also transform wasted attic (or basement) space into a lovely extra room, a protected playroom for children, a comfortable maid's room, a guest's room or cozy recreation room enjoyed by all the family. When you buy, sell, build, or remodel, Celotex is important.

To assure the beauty of plastered walls and ceilings, there is Celotex Lath, the insulating plaster base. You know how disfiguring cracks and ugly lath marks can mar beautiful interiors. Celotex Lath, with its beveled, shiplap joints, minimizes these unfortunate mishaps.

Ask your lumber dealer, your builder or your architect for the complete story of Celotex insulation. They will advise you how to use it most effectively—whether you build a new home or remodel the one you are living in now.



THIS LOVELY GUEST ROOM WAS BUILT FROM WASTED ATTIC SPACE
(COST \$74.50 WORTH OF CELOTEX—PLUS LABOR)

By transforming your attic into a beautiful extra room with Celotex you insure all year 'round comfort in the home you now live in—shielding your house from both Summer heat and Winter cold—and saving hundreds of dollars in future fuel bills by stopping excessive waste of costly furnace heat. Your basement, garage, and sleeping porch can be quickly and inexpensively insulated with Celotex.

The Celotex Company, 919 N. Michigan Ave., Chicago, Illinois. In Canada: Alexander Murray & Co., Ltd., Montreal. Member of the National Building Industries Bureau. Sales distributors throughout the World.

The word Celotex (Reg. U. S. Pat. Off.) is the trademark of and indicates manufacture by The Celotex Company

CELOTEX
BRAND
INSULATING CANE BOARD

Celotex Refrigerator Insulation has been adopted by more than 25 leading manufacturers of refrigerators. Insist that your new refrigerator has this latest improvement in cabinet construction. Then there is Acousti-Celotex, the acoustical tile that quiets disturbing noises. Write for complete information on either. Both are products of The Celotex Company.

It's not too late

To Start a Garden

by F. F. ROCKWELL

IF FOR one reason or another, you must make a late start in your garden do not assume that it will not pay to start at all. Yes, an early start is good. But often we have to make the best of things as they are.

"What?" you ask, "can I achieve a worth-while garden this year, starting in May, June, or even early July?" You'd be surprised!

First, decide what to buy and, while waiting for the arrival, get the ground ready so that planting may be done at once. The so-called "bedding" plants give the quickest results of all. With them there is no waiting; you set them out—and there they are, often in full bloom! Present day prejudice against bedding plants has no foundation in reason. Many people do not like them because they associate them with a type of gardening—formal beds of exact design, with the plants set out like tin soldiers in stiff, straight rows, and "designs" worked out in vari-colored foliage effects—which is no longer in vogue. But it was not the fault of the plants that they were so used, or misused. The fact is they suffered for their very good attributes. Most of the bedding plants can be utilized for an informal mixed border in much the same way that we ordinarily employ perennials and annuals. Even the Geranium can be used with good effect; and it is a splendid flower which will some day again be appreciated. Most of the "bedding" plants are low growing, and few of them supply really satisfactory cut flowers.

These needs can be met with pot-grown or flat-grown annuals. Husky young plants just coming into bud or bloom

You can rely on Sweet Alyssum, Geraniums, and Phlox for a rich burst of late summer bloom from late set plants which can often be had grown on to blooming size in pots. They give an instantaneous effect of finish to the newest garden

can be purchased at very moderate prices—the little dwarf things for edging borders, and for the foreground of mixed beds, such as Ageratum and Sweet Alyssum; and taller things, for the backgrounds, as Cosmos, Flowering Tobacco, and Snapdragons. The local florist and the large seed houses specialize in plants of this kind.

While perennial plants of the ordinary sort—field-grown clumps, or divisions—are best set out as soon as possible in the spring, pot-grown perennial plants may be planted at any time through May or even in early June. The early flowering kinds will have already bloomed or be in flower now, and will not be helpful so far as this year's garden is concerned. There are, however, many summer and autumn flowering perennials which will make a fine showing this season from pot-plants set now. If the ground is packed firmly around them and they are kept carefully watered for a week or ten days until the new roots start, they usually go right on growing without turning a leaf. If after planting



Geraniums and Cannas planted late will carry on bravely and gloriously till frost, yet present fashion tends to overlook their intrinsic good qualities. Most of the bedding plants, though commonly used in formal arrangements, can be used for massed groups in the informal border

it happens to be exceptionally hot and sunny, a temporary shading of cheesecloth or tobacco-cloth, supported by plaster lath or bamboo stakes, will keep them from wilting. Even those who must start late can enjoy this year Delphiniums, Campanulas, and Foxglove in summer flowers as well as autumn bloomers, such as Rudbeckia, Heleniums, Windflowers, hardy Chrysanthemums. (Continued on page 172)

"Unquestionably... the SMARTEST SUNROOM FURNITURE THIS YEAR"

SAYS

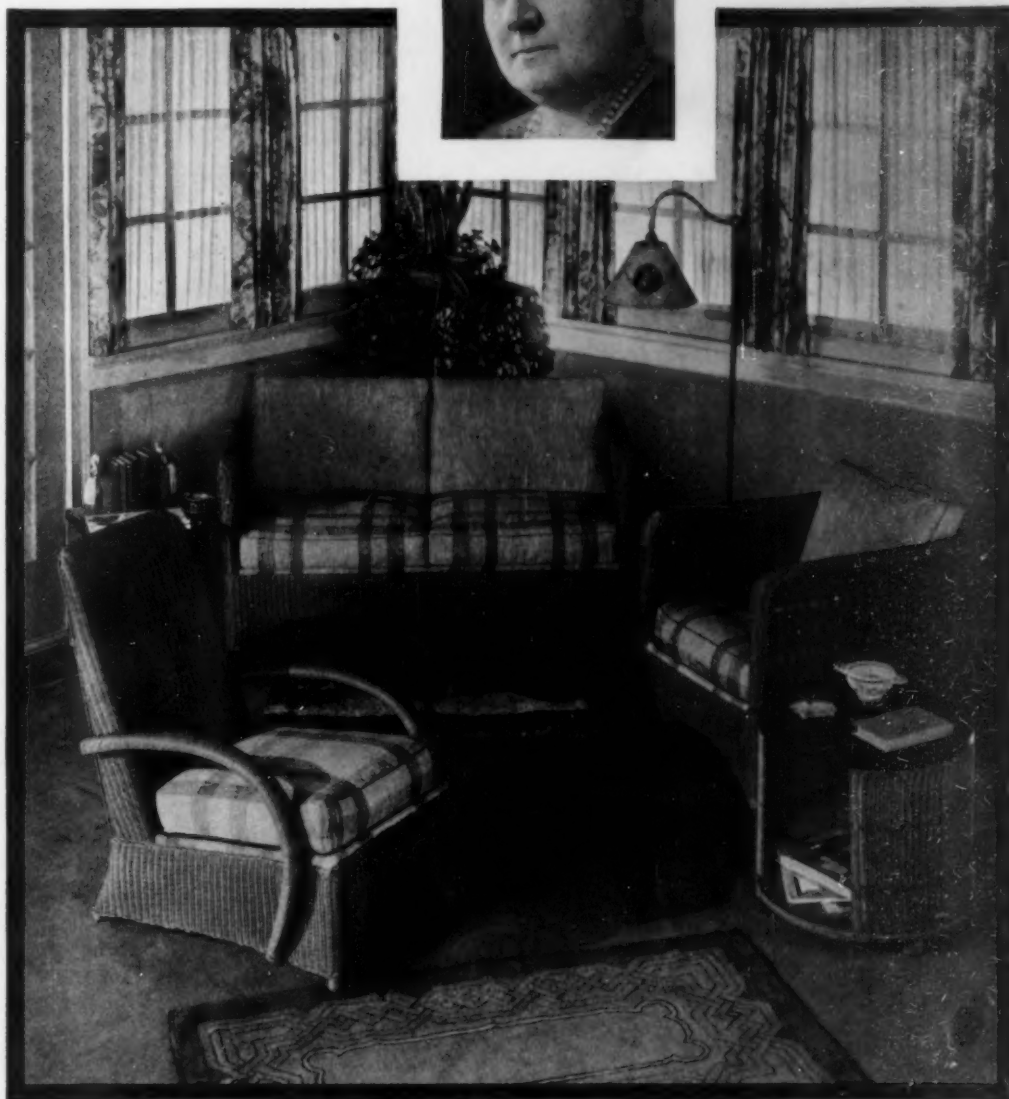
Lucy D. Taylor

Decorative arts consultant,
New York School
of Interior Decoration

SO many experts can't be wrong! Dozens of prominent designers, leading decorators, noted authorities on furnishings have seen the new Heywood-Wakefield furniture.

All say the same thing—that Gilbert Rohde has created something brand-new... distinctive... an entirely fresh note in fashionable furniture... with a smartness, a charm all its own.

And how comfortable it all is! Seats deeply cushioned, backs cunningly tilted—any piece you sit in feels as if it were specially planned for your particular comfort.



THE VERY THING FOR SMART SUNROOMS is this modern suite of Fine Weave Moderne. It's one of the suites created for Heywood-Wakefield by Gilbert Rohde, prominent New York designer. Note the fine lines, the smart upholstery. It's tremendously comfortable, of course, and amply provided with convenient small tables.

CAN YOU IMAGINE anything more delightful to loll in than this big, lazy chair with its accompanying leg rest? The curves of those soft channel cushions spell utter comfort.

Even the upholstery is unusual—the very newest patterns and fabrics. They're quite the loveliest you've ever seen. And they ought to be! Every one was personally selected by Isabel M. Crocé, stylist and authority

in modern upholstery materials.

Why not take a minute tomorrow and run in to see this new furniture for yourself? You'll find it at any of the better stores. We'll promise you it's worth the trip.

HEYWOOD-WAKEFIELD

MAKERS OF FINE FURNITURE

EXECUTIVE OFFICES: BOSTON, MASSACHUSETTS



A HOPELESS SITUATION FOR MICROBES



"I just couldn't stand our old-fashioned kitchen any longer! I was really ashamed of the dingy walls with their grease stains. They were impossible to keep clean. Then I kept hearing friends say how delighted they were with this new material—Ambler Asbestos Waltile. So we had a local builder do the whole job for a fraction of the cost of tile, and for really little more than the cost of these cheap cardboard imitation materials. Now you should see the delightful, cheery atmosphere of my kitchen—and when I clean those glistening surfaces, I often think that Waltile certainly makes a hopeless situation for microbes."

Besides being so easy to keep spotlessly clean, Ambler Asbestos Waltile is also fireproof, as hard as marble, and its beautiful gleaming colors do not fade in a lifetime of service.

You may be considering building or remodeling or perhaps just interested in brightening up certain rooms in your home with something that is a real investment. In either case, it will pay you to learn more about this marvelous new wainscoting material in sheet form—Ambler Asbestos Waltile.

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The little coupon brings a most interesting free booklet in color. Mail it now!

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Please send me your free booklet showing suggestions in color for Waltile in bathrooms, kitchens, dinettes, sunrooms, children's play rooms, attics, basements, garages, etc.

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The famous Ambler Asbestos Shingles are the choice of discriminating builders and architects. Beautiful, wearproof, fireproof. Free color booklet. Our Marbleite has the beauty of marble without the expense.

A. H. 5-31

Linens—lovely and livable

Continued from page 109

satin-stitch done with silk and the other is a raised knot-stitch done by machine with a mercerized cotton thread. Either method is effective and the choice is often determined by the quality of the blanket and the amount one wishes to put into the decorative marking.

A monogram may consist of two, three, or more initials. A single letter is not, properly speaking, a monogram, although frequently referred to as such. In the marking of trousseau linens, it is generally the initials of the bride's maiden name which are used although some modern brides prefer to use the initials of their name-to-be.

When two letters are grouped, they follow one another in sequence and are so planned as to form a shapely decorative unit. When three letters are combined, the one representative of the family name is displayed more prominently than the others, usually in the center of the grouping, except in an arrangement of spaced letters of similar shape and size, like those on the small linen towel.

The letters may be superimposed one over the other, after the manner of the oblong marking on one of the sets of sheet and pillowcases illustrated, or they may be grouped to form medallions that are round,

pyramidal, or diamond shape in outline, with small ornamental details introduced at either side to perfect the shaping.

As previously stated, size is a matter to be determined by the area of the space to be decorated and the style of the lettering. A monogram which is so designed as to taper to a peak at the top may properly have more height than one consisting of letters which are of more uniform size.

Monograms that are nine inches in height are in good taste on blankets or blanket protectors. Those on sheets may be as large as three or three and one half inches in height. Pillow case markings may be from two to two and one half inches. A monogram for a bath mat may be from four to five inches in height, while one of similar design for a bath towel will measure from three to four inches.

Generally speaking, a center end marking for a linen towel is the same size as that for a pillowcase. A side marking, whether placed upon a border or inside it is usually smaller, sometimes not more than one and one half inches in height, while letters spaced like those on the small hand towel pictured may be an inch or less in height.

Caring for the refrigerator

Continued from page 116

also should be discouraged as rough surfaces left by cracks and chips make favorable places for bacterial growth. Glass and stone jars, deep earthenware and agate plates, or the well-designed refrigerator sets are best to use for storing food. Some have individual covers; others nest, one fitting into the rim of a larger dish, thereby forming a cover. Stacked in this way space may be conserved.

Order is the first law in the refrigerator. A place for everything and everything in its place will save many a frantic search for that bowl of broth or pitcher of cream. Moreover, an untidy icebox is apt to have a pervading odor which can be eliminated only by a thorough cleaning.

Do not overcrowd the shelves with food, packing it so closely that the air circulation is seriously impaired. Watch that food does not touch the sides of the chest. When cool air cannot reach the food, spoilage naturally follows. Never put anything on the coils or the refrigerating unit of a mechanical refrigerator.

The coldest, driest part of a refrigerator is the chamber into which the air passes after being cooled. Dairy products and meat should be kept there, that is, directly under the ice compartment, or refrigerating unit if that is located at the top, or just above the refrigerating unit if that is in the lower part of the "box." Foods such as fish, cabbage, cheese, onions, and cauliflower that have a decided odor are placed on an upper shelf away from milk and butter which absorb odors readily. It is imperative that the latter be kept covered. Do not allow left-overs to accumulate or food to remain in the refrigerator long enough to spoil.

Daily inspection by the housewife should prevent this.

Although the immediate removal of crumbs, morsels of food, and spilled liquids will help to keep the refrigerator sweet and clean, a periodic thorough cleaning—the frequency depending upon the size of the refrigerator and how much it is used—is advised.

Clean the mechanical type of refrigerator preferably when defrosting. Clean the other type when the ice is low. Remove all food and cover from dust. Remove the ice and cover it with paper to prevent melting. Remove shelves from food chamber. Wash the interior with mild soap suds using a brush. Do not forget the doors and doorsills. Use a skewer for corners and angles. Rinse with warm water in which borax or soda has been dissolved, then rinse with cold water. Strong soaps and detergents leave an offensive soapy odor that even a good airing does not always completely banish. Never use disinfectants having an odor. Soda is an excellent cleansing agent as it is odorless helps to remove stains that have been left from spilled food, and also sweetens the air. Wipe every part of the refrigerator perfectly dry. Wash the shelves in the same way and when they are chilled and thoroughly dry, replace them. Then replace the food. A good scalding is never necessary if the refrigerator is kept clean.

To clean the ice chamber of an icebox refrigerator, remove the racks and follow the same procedure as outlined for the food compartments. Clean the drainpipe at this time.

If your house is to be closed for a long period of time, it is advisable to leave the refrigerator doors ajar.

False Economy in Pipe

INVITES PROPERTY LOSSES

A residence designed and built by Edward Crump, Jr., Pittsburgh, Pa., in which Byers Genuine Wrought-Iron Pipe is installed.

"PIPE PRESCRIPTION" is the modern standard for lasting pipe economy. Original cost is not the only important factor for consideration. The true measure of pipe economy is cost per year of service. Recognition of these facts through experience by leading architects and builders has caused them to adopt "pipe prescription" as a policy of service to you. By designating and installing the right pipe in the right place, your comfort is assured and your property is protected. And in any "pipe prescription" that is created for practical economy and uninterrupted service, there are definite places for wrought-iron pipe.

Your architect and builder know the places where wrought iron has demonstrated its superiority. They also know that Byers Genuine Wrought-Iron Pipe is a standard of wrought-iron quality. For these reasons it is to your advantage to approve the "pipe prescriptions" they submit to you.

One type of pipe does not provide the maximum of all essentials in all kinds of service. Besides, we accept as a business responsibility preservation of the traditional superiority of Byers Genuine Wrought-Iron Pipe in its proved fields of service, we urge it only for its places in a "pipe prescription" that give you the most durable service for original minimum cost.

A long-practiced policy of impartiality in advice has created a friendly relationship between architects and builders and this company. If you have

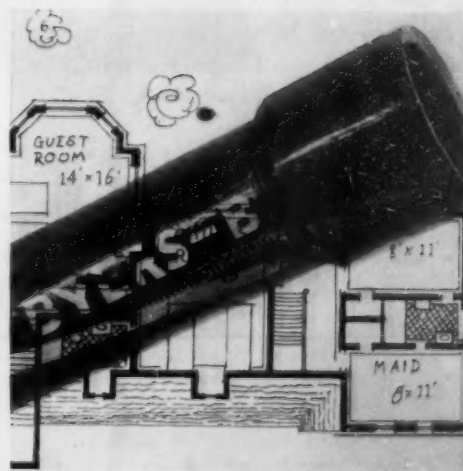


a pipe problem, the facilities of our organization are also at your disposal. Write us and send the name of your architect and builder. The spiral stripe is your assurance of the genuine! Look for it. It's easy identification of Byers Pipe. A. M. Byers Company, Pittsburgh, Pa. Est. 1864.

BYERS GENUINE PIPE

WROUGHT-IRON

AN INVESTMENT • NOT AN OUTLAY





Smokeless, double-heating HEATILATOR FIREPLACES cost only \$15 to \$25 extra!

Sketch by Francis Keally, A. I. A., lecturer at the School of Architecture, New York University. One of a series by prominent American architects.

Mr. Keally says:

"In architecture, embellishments should express architectural functions—beautifully and honestly. The Heatilator grilles in the wall above and below the fireplace should be accepted by the architect as part of his job in design. As I see it, these units should be arranged and designed in such a way as to enhance the entire architectural composition around the fireplace. This I have tried to do in the accompanying sketch, which illustrates a fireplace in the corner of a small den.

"The fireplace always has been and always will be, I hope, the key-note in any room. It is the focal point toward which the family and their friends are attracted. To me, it is the most enchanting feature of a room, and not only should be made useful but romantic and charming. The Heatilator Company has contributed a basic means of improvement in fireplace construction which I believe is worthy of consideration by any prospective builder."



The Heatilator is a metal form around which the fireplace masonry is built. It is a complete unit up to the flue—made in a wide range of sizes. Smokeless operation is guaranteed. The double-walled chamber which surrounds the fire takes the heat ordinarily wasted up the chimney and sends it back into the room. Arrows show openings for cold and warm air respectively which are connected with intake and outlet grilles placed to conform with any fireplace design.

When you buy, build or rent, be sure of having a Heatilator fireplace. Mail coupon for complete information.

The Heatilator Company
Syracuse, N. Y.

Heatilator

Fireplace Unit

THE HEATILATOR COMPANY, 515 E. Brighton Avenue, Syracuse, N. Y.
Please send me particulars without charge or obligation. We plan to build.....remodel.....which?
Your name
Address
Architect's or builder's name
Address

Birthday bounty

Continued from page 118

and set before the guest of honor. For grown-ups there are the novel telegram cakes, made in the shape of a real telegram, with the greetings of the day printed in chocolate on the yellow top.

Birthday Cake

- 1/2 cupful butter
- 1 1/4 cupfuls brown sugar
- Yolks 2 eggs
- 3/4 cupful of milk
- 2 1/2 cupfuls flour
- 3 1/2 teaspoonfuls baking powder
- 1 teaspoonful orange extract
- 1 teaspoonful vanilla
- 1/2 cupful raisins, seeded and cut in pieces
- 1/2 cupful walnut meats, cut in pieces
- 1/2 cupful currants
- 2 tablespoonfuls candied orange peel finely cut
- Whites two eggs

Follow the general directions for making butter cake mixtures, namely: sift baking powder and spices with flour, cream butter, add the sugar, egg yolks, and alternately the liquids and the dry ingredients which have previously been sifted together. Add the fruits and the egg whites well beaten. Bake in a buttered and floured angel cake pan in a slow oven one and one quarter hours. Cover with Ornamental Frosting.

Prize Devil's Food Cake

- 2 1/2 cupfuls sifted cake flour
 - 1 teaspoonful baking powder
 - 1/2 teaspoonful salt
 - 1/2 cupful butter or other shortening
 - 2 cupfuls light brown sugar
 - 2 eggs, beaten light
 - 1/2 cupful sour milk
 - 1/2 cupful boiling water
 - 1 teaspoonful soda
 - 1 1/2 squares chocolate, melted
 - 1 teaspoonful vanilla
- Sift flour and measure it, add baking powder and salt, and sift together three times. Cream shortening until light and fluffy, add one cupful sugar

gradually creaming mixture thoroughly. Add other cupful of sugar to eggs, beating well. Add egg mixture to creamed shortening and sugar and beat vigorously. Add sifted dry ingredients to creamed mixture, alternating with sour milk, a small amount at a time. Beat after each addition until smooth. Stir boiling water and soda into melted chocolate and add to batter. Add vanilla. Bake in three layers in moderate oven, 325° F., for 15 minutes, then increase slightly to 350° F. for 15 minutes. Spread white icing between layers and on top and sides of cake.

Ornamental Frosting

- Whites 3 eggs
 - 1 tablespoonful lemon juice
 - Confectioner's sugar, sifted
- Put egg whites in a large bowl, add two tablespoonfuls sugar, and beat three minutes, using a perforated wooden spoon. Repeat until one and one half cupfuls sugar are used. Add lemon juice gradually, as mixture thickens. Continue adding sugar by spoonfuls, and beating until frosting is thick enough to spread. This may be determined by taking up some of mixture on back of spoon and, with a case knife, making a cut through mixture; if knife makes a clean cut and frosting remains parted, it is of right consistency. Spread cake thinly with frosting, when this has hardened, put on a thicker layer, having mixture somewhat stiffer than first coating, and then crease for cutting. To remaining frosting add enough more sugar so that frosting may keep in shape after being forced through a pastry bag and tube. With a pastry bag and variety of tubes cakes may be ornamented as desired.

Recipe for Prize Devil's Food Cake courtesy of Walter Baker's Chocolate Company. The others courtesy of The Boston Cooking-School Book, by Fannie Merritt Farmer; Little, Brown and Company, Publishers.

Business of keeping well

Continued from page 115

the American public: more than fifteen millions went into this particular section of the budget in 1919. But altogether too many people still proceed on the old-fashioned patent-medicine idea that anything in a sufficiently impressive bottle must be good for what ails them. Much better visit a recognized specialist and have the proper thing advised for your own particular case for individual requirements vary.

Keeping the hands in order for inspection is the work of soap and water, a good stiff brush and, frequently, a lotion. As for the nails, many women don't seem to know of the little bleach strings that come, by various names, in cardboard or glass containers. One of these, dipped in warm water and drawn under the nails, cleans and whitens at the same time.

A good nasal spray is something that many people never think of, unless the doctor orders it. An eye cup comes in the same category. A good healing ointment should be included in the health cabinet, too.

Then, too, a fresh—and be sure it is absolutely fresh—bottle of solution of argerol has innumerable uses as have iodine and mercurchrome to wash off possible infection from small cuts or wounds.

When it comes to internal cleansers, some of us swear by mineral oil. Others have pet laxatives that they lean on altogether too much, though they may be necessary at times. Others, again, believe in water inside as well as out. The important thing is to get a program that keeps the intestinal tract clear. Nobody can be even fairly healthy who doesn't attend to this. For more stubborn cases a bottle of castor oil might be kept on hand, but if in doubt at all don't hesitate for one moment to consult the family physician. Other supplies that ought to be included are aspirin (or some one of its many substitutes) soda bicarbonate, a good liniment, and, if there are children in the household, some cod liver oil. No household should attempt to function without an ice bag and an electric hot pad or a hot water bottle.

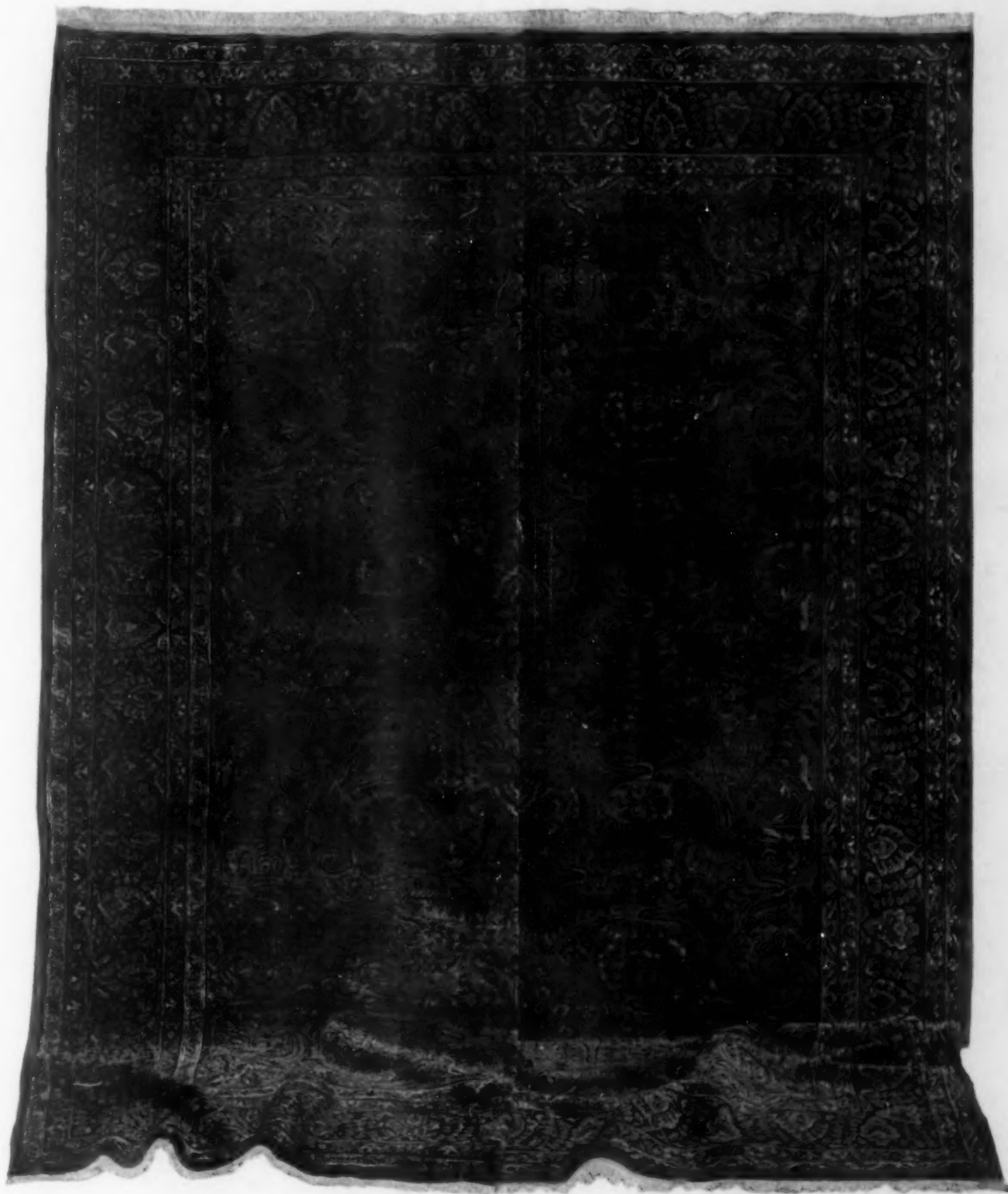
THE SAROUK ORIGINAL

a record of life portrayed by symbols, a development of art evolved through centuries of time, achieved by weavers who knew no time-clock, who selected and mixed their colors with the patient skill of artificers working for a great king's approval. . . . (Valued at over \$1,200.00.)

KARASTAN BRINGS YOU THE RUGS YOU LOVE!

THE KARASTAN DUPLICATE

a mirror held up to the Sarouk original—color for color, design for design, lustre for lustre. A faithful double, with depth of pile, and design woven through to the back—true on *both* sides to its Oriental inspiration! Yet Karastan sells for a fraction of the Sarouk's price! (It is \$195.00.)



LOOK FOR
THIS LABEL
ON THE RUG

KARASTAN

Karastan Rugs re-echo the splendor of the carpets woven for famous mosques and palaces of great Shahs. In every appreciable detail—harmonious juxtaposition of colors, inspired use of symbolic design woven through

to the back, loveliness that has appealed through the centuries—Karastans are like true Orientals. Only in their prices are they vastly different—these are a fraction of the rare Oriental's necessarily much higher cost!

Karastan Rug Mills, 295 Fifth Avenue, New York

THIRTY SIZES — EXTENSIVE ARRAY OF DESIGNS — AT LEADING DEPARTMENT STORES EVERYWHERE — WRITE FOR ILLUSTRATED BOOKLET "R"



Once~just an old-fashioned bathroom... Now~beautiful, cheerful and modern

by Sarah Stevens

WHEN I started "doing over" old bathrooms I had no idea how much could be done with only a few dollars. Now I know it isn't *what* you spend, but *how* you spend it. The lovely bathroom above is an excellent example. It was simply hopeless. Even the toilet seat belonged to the "Gay Nineties". So out-of-date. So unsanitary.

Of course, important things should be changed first, so out went the drab, old toilet seat. In ten minutes, a modern Church Sani-White Seat was in its place. You'll never know *what an improvement this one change makes* until you modernize your own bathroom.

Not only are Church Seats the last word in modern cleanliness but they can be had in lovely pastel tints, and rich, sea-pearl shades that will make the dreariest bathroom radiant with cheerful newness.

Select the one you wish at any leading plumbing store. Install it yourself. It's easy. Church Seats are surprisingly inexpensive, too! Only \$5.00 for a Church Regal Seat, Church DeLuxe Seats in Sani-

White, from \$9.00. In soft pastel tints from \$10.00. In luxurious sea-pearl colors from \$15.85.*

For the walls I selected a stunning white paper with a distinctive black and gray design. The old oak wainscoting was soon painted pure white while the outside of the tub received a soft tint of jade green. By it went one of those useful little Church Bathroom Stools—this one only \$9.15.*

Now, imagine window curtains of solid white bound with cherry red and jade green. Beneath, a quaint towel rack in cherry red. On it fluffy black and white check towels. And above the lavatory stunning shelves, in red and green, to hold quaint lotion bottles. You must see this fascinating bathroom in full color, so do let me send you "Modern Bathrooms for Old."

Miss Stevens' beautifully illustrated book contains new plans and color schemes for eight different bathrooms. The coupon below, and 10c to cover mailing costs, will bring you "Modern Bathrooms for Old".



Church Seats never fade, chip, crack, or lose their original luster. Sani-white Seat at right, \$11.75. In pastel, \$13.75. In rich sea-pearl, \$21.50.

Church Regal Seats from \$5.00. *Prices are approximate and do not include installation.

CHURCH *sani*-SEATS

MODERNIZE AND BEAUTIFY YOUR BATHROOM

Sarah Stevens, Dept. A-3, C. F. Church Manufacturing Co., Holyoke, Mass.

Kindly send me your new book on bathroom decoration. I am enclosing 10¢ to cover mailing costs.

NAME _____
STREET _____
CITY _____ STATE _____

A decorator looks at color

Continued from page 128

neutral; as a matter of fact, they are far from being so. Neutrality and good *foiling* or *background* quality must not be confounded.

The term *value* may be defined as the relative lightness or darkness, without regard to any particular color. Thus, if very light green is put beside deep blue, it is at once evident that they have different values. *Scale*, in color, is a relative correspondence in the intensity or depth of the colors used. The terms *key* and *pitch* relate to the degree of intensity or brilliance of color. *Shades* are degrees or *tones* of a color darker or deeper than the normal or standard color. *Tints* are degrees or tones lighter and higher than the standard.

One of the simplest as well as most useful principles to observe is to avoid putting a predominant quantity of either a cool color or a dull color in a room with a cold or northern exposure, where the light is cold, less intense and, oftentimes, less in quantity than in a room with a warm exposure and a warm, glowing light. The converse of this principle also deserves equal heed—to avoid using a predominant quantity of a warm or advancing color in a room with a warm exposure, although with reference to yellow a certain modification of this principle is quite permissible.

The warm colors have a tendency to diminish the apparent size of a room in which they preponderate. This is more especially true of red particularly or of colors in whose composition the red element predominates, than it is of yellow, or of colors in whose composition yellow predominates. It is also more especially true of the deeper tones of red and yellow, or of the deeper red and yellow derivatives, than it is of the lighter tones.

It is one of the attributes of red that it particularly creates a sense of fullness, richness, and warmth. Yellow, on the other hand, while not deficient in warmth or richness, seems to diffuse and increase light; it is intensely luminous. This strong radiant quality is more noticeable in the lighter tones, so that a small room can often stand a really light yellow without any appreciable loss of apparent size, because the radiant quality counterbalances the contractive effect.

Although white and black are not to be accounted truly as colors, they nevertheless have great significance in our dealing with color.

In the composition of a color scheme for a room, it is necessary to have some one prevailing or preponderant color if the composition is to have any coherence or continuity.

To be more concrete, let us turn to the cover of this month's magazine. Here we find a very pleasing arrangement of color in the gray-green background wallpaper with its gay country flowers of many and varied colors which is quite the most charming selection one could make for an informal country living room. This very restful green is carried out in all the woodwork, namely, baseboards, trim, and mantel. From the floor plan of the room, approximately 14' x 15', shown on page 126, let us start at the left-hand corner by

the fireplace and go about the room noting the objects, placement of furniture, and effectiveness of the color scheme. The nest of tables is a Chinese red, a yellowy-orange Chinese red which appears to be a darker tone than the chair on the opposite side of the fireplace. On this nest of tables we find a beautiful pottery jar toning with one of the foliage greens in the wallpaper. Next we come to the mantel with its flipglass and pair of silver lustre candlesticks under their hurricane shades, whose bright silver tones catch and form highlights which bring a bright note into this otherwise subdued corner. The green *tôle* lamp we see next to the orange chair is several tones darker than the background of the wallpaper but of the same color. As the cover cuts off part of the chair let us turn to page 126 and look at the detail cut of this lamp and chair. The chair is covered in a beautiful orange glazed chintz which is the exact color of the poppies and the "painted cup" (a glorious wildflower) found in the wallpaper. The welt on the chair is the soft green of the woodwork and the ruffle is finished with plaiting the same tone of green as the welt. On the chair are two small pillows, one of green toning with one of the foliage greens and the other bright amethyst, repeating the color found in the thistles of the wallpaper.

From here (following the floor plan and referring to the drawings on page 126), we pass the door and turn to the windows. The simple curtains are soft green glazed chintz looped back over amber tie-backs and have a shirred valance. This valance as well as the edge of the curtains is finished with a narrow orange plaiting which is the same color as the wildflowers in the wallpaper. You will note that this is the reverse of the combination used on the chair, which was plain orange glazed chintz with green welt and the ruffles edged with the narrow green plaiting. On the table the jar and books pick up again the colors in the wallpaper, but being different objects they dispel any monotony although it is a *constant repetition* of the *same colors*. The table is maple and, as you know, the grain makes gradations of brown; the pair of Windsor chairs as well as the desk are maple also. (The floor plan shows the actual arrangement of this room although in our sketch we took a bit of "artistic license" and substituted an armchair for one Windsor.) On the maple desk we find a pair of amethyst glass lamps which match the pillows and emphasize the tiny thistles found in the wallpaper.

Next to the desk comes another window with the simple but colorful curtains and a gay chair beside it. On the charming little candlestand beside the chair we see an old whale-oil lamp, pewter smoking equipment, and a hand potted bowl in black lined with orange. Beyond the chair is a corner cupboard in which china of any kind can be placed, provided it harmonizes with the room, or pewter, either old or reproduction. Next to the cupboard we find a very simple but dignified old dark pine clock, which blends beautifully with all the other woody tones in the room.

Views are of two homes in Chattanooga, Tenn., constructed of concrete masonry with portland cement stucco exterior. E. E. Berner is the designer of the home on the right. W. H. Sears & Co. are architects of the home pictured below.



Concrete adds interest to small home architecture

BECAUSE concrete can be molded at will, and colored in any one of many shades, it offers unusual structural and decorative possibilities at a figure well within the budget of the small home builder. Concrete masonry walls are quickly erected. They provide natural insulation against extremes of heat and cold, conserving fuel in winter. They are durable, *firesafe*, and very pleasing in appearance. These, and many other advantages in concrete construction, are interestingly presented in literature that is yours for the asking.



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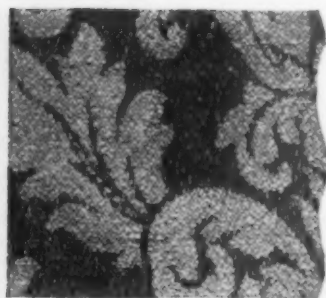
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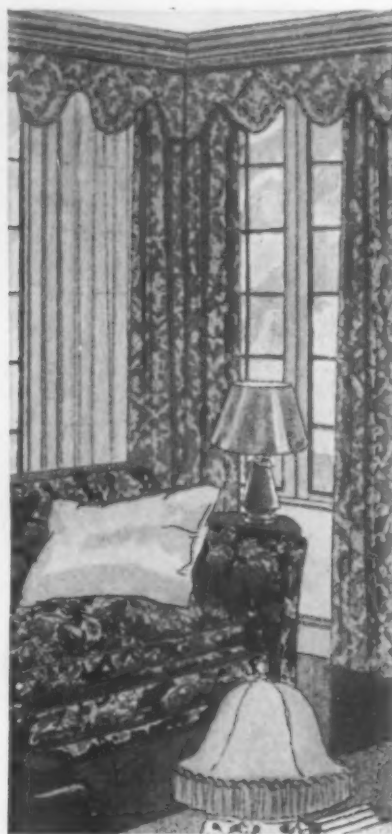
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Colorful draperies in a large and sunny room;
from the Orinoka booklet

Overture to Lohengrin

Continued from page 107

bought of maple and beech, with the same simple lines, the same fine urn turnings were only \$42.00 each. A chest of the same woods, but copied from a piece a hundred years older than the bed, cost less than \$60.

I was undecided between a little dressing table with skirts of glazed chintz and a simple Early American dressing table in beech and maple with a removable toilet mirror. I decided on the former and I bought a little stool covered with blue chintz sprigged with roses to go with it. The dressing table was \$14.75, a mirror \$20., and the stool \$11. I found a boudoir chair in the same patterned chintz for \$35. Then there was the nicest little maple bench for \$7.50 that I couldn't resist. But it's not going to be a bench. It's just the right size and height for a table to stand by the boudoir chair.

I've always wanted a table with a secret drawer—and I found one. A delicate thing of maple and birch on slim straight legs. It will stand, charmingly utilitarian, between the two beds holding a candlestick lamp for reading with a small hanging bookshelf above it. The lamp wears a soft blue shade and cost \$5.00. The table cost \$17.50. A New England ladder-back chair with a rush seat at \$17.50, organdie ruffled curtains for the windows at \$4.95 a pair, and two hooked rugs completed the bedroom.

And so I have a bedroom that simply breathes with old-fashioned, quiet charm for less than \$300.

May 3. The kitchen's finished. The dining room end has a pine top "saw-buck" table in it with two pine and birch benches to go with it. I chose this sort of group because later it will fit into a narrow breakfast room. There's a Welsh dresser in maple and birch with drawers for silver and breakfast linen and open shelves at the top that I'm going to fill with imitation old blue Willow ware, the kind that looks almost real and can be replaced inexpensively. The rocking chair hovers near and it's going to wear a little cushion of red-checked gingham shortly, for I've chosen red-checked gingham for the kitchen curtains and I will find some old-fashioned red-checked tablecloth material for breakfast mats.

The rugs are rag rugs with plenty of red and green in them—the kind that can be sent to the laundry. And the cheerfulness didn't cost so much. Let's see: table \$37.50; benches \$12.00 each; dresser \$27.00; rocking chair \$22.00; rugs \$5.00; curtain material \$3.00.

The efficiency end of the kitchen is really efficient. There were plenty of built-in cupboards to begin with but no way to reach the top shelves. A stepladder chair at \$4.95 solved that problem. A high stool for the same price will let me sit down at the sink to wash dishes. And a table that rolls back and forth! The table either had to have rollers or I had to wear skates—the kitchen was so big. So I bought a metal-top table for \$11.00 and Jack put casters on the legs. The kitchen, all told, was about \$140.

May 4. The bathroom things have come. There's a shower bath curtain that's a dream. Rubberized crêpe de

Chine in a lovely gold color with a black tie-back of rubber flowers, cost \$10 and worth it! There are a half dozen black bottles and jars for face cream and lotions and such to fit into the cabinet that cost less than a dollar a piece. A hanging shelf (\$2.95) that was enameled black to hold toilet preparations that come in bottles and jars that are beautiful in themselves.

There's a black bathroom tumbler, too, that doesn't break, even if you hammer it against the tub, only 45 cents; a gold-colored, soft, fuzzy bath rug with a black design, and a black enameled laundry hamper that fits under the basin or is good looking enough to stay right out in plain sight, \$10. The curtains are yellow glazed chintz, so they won't wilt in the steam.

And the bathroom, as is, cost about \$50.

May 7. I'm simply dead. I hold the world's record for non-stop shopping tours. But the big bedroom has come into being.

There's a bed, if you can call it that. Really it's a pair of box springs and mattresses mounted on legs (\$39.50 each for springs and mattresses). One end pushes flush against the wall—that's the foot. A bookshelf, the modern kind, forms the head of the bed (Jack made that). A lamp for reading is to go on top. The side rails are simply steps, low and wide. And these and the bookshelf are done in Chinese red lacquer, the same shade as the woodwork. The bed itself is covered with a soft plush the color of mole skin. That cost \$40, made up, but I could have made it cheaper myself if I'd had the time.

Bought a Chinese chest for \$90 and a perfectly beautiful modern desk in matched woods for \$95. It has all sorts of drawers and a compartment where a typewriter can hide away. Then there's one chair of modern design, unfinished, that came to \$14.95. I've done the arms and legs, what there are of them, in silver paint and as soon as I have a minute I'm going to cover the cushions in black satine. Another chair, too, that has "scarcely any legs at all hardly" was \$50. A glass-topped table only about a foot from the floor stands at its side. It was \$35. A modern desk chair cost \$25.

I've even bought the curtain material and mother has promised to make them. They're chintz with Chippendale motifs—Chinese fishermen fishing in a sea of dull black. All sorts of strange birds and fishes in all sorts of colors—only \$1.34 a yard. Mother has decided that the big bedroom is a success and was surprised to learn that it has cost so far, only about \$450. She said she needed some Chinese rugs and I said they'd have to wait. And then she said, "Maybe not." She's a peach.

May 10. It'll be a long time before I pen a line again. The little bedroom is all settled and I'm off tomorrow to buy living room furniture and to jole them into delivering it before the month's over.

May 17. It's here. I mean the living room furniture. And I certainly have to cajole. But it was worth it.

A mulberry-colored rug with a deep pile (Continued on page 108)

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ELIZABETH ARDEN knows beauty in marble, stone and steel as well as beauty in face and figure, and lovely surroundings are as necessary to her as the air she breathes. In the white and silver circular entrance hall of her New York salon, with its black terrazo floor, its frosty mirror, its beautiful old Heppelwhite chairs in blue brocade, she has chosen a Tuttle and Bailey radiator cabinet to turn a practical necessity into a decorative adjunct.

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Overture to Lohengrin

Continued from page 144

covers the floor. It cost about \$150 and looks as though it would last forever.

A long, low sofa with back and seat cushions of down, snuggles up to the fireplace. It's the kind of sofa you sink into, not just sit on, and its price \$255, was almost as comfortable as the couch. The covering is in a rough material in cinnamon brown.

A little low mahogany coffee table practically kneels in front of the couch and it was only \$15. At the end of the couch nearest the wall a tip-top table bought for \$10 holds a lamp, which is made of an old ginger jar of soft, crackled blue and wears a shade of stretched rose silk (\$25 complete). On the other side of the fireplace a large wing chair in dull green damask holds forth. A nest of walnut tables stands at its side, holding a pewter lamp with a cream-color shade striped in rose. The chair was \$75. The tables seemed a bit high at \$45 but they are firmly made, won't wobble, and can be separated and used three places in the room! And that lamp was only \$7.50.

A low Duncan Phyfe table stretches between the windows with the Chipendale ladder-back chairs standing guard on each side. The table, in mahogany cost \$105 and the chairs were only \$25 each, even with real horsehair on the seats.

On one side of the kitchen door a mahogany chest of drawers (\$45) with crystal knobs will hold linen and silver. And at the other side of the door stands a Hepplewhite secretary in mahogany, a bargain at \$135.

Back in the corner near the bookshelves a low swung Sleepy Hollow chair in green velours, \$50, and a graceful comb-back straight chair, \$30, pull themselves together for a friendly discussion over literature. A magazine rack at \$10 edges into the group while a bridge lamp, \$15, with a pleated silk shade sheds light on the whole situation.

May 20. A little settee, that was copied after the old New England wagon seat, stands in the hall. A round woven mat lies docilely at its feet and a Cape Cod mirror across the hall reflects nothing but the wallpaper yet. The settee was \$45, the mirror \$20, and rug \$10.

And just think—before another month passes every picture, every towel, every piece of silver will be in its place. A whole house full of furniture for about \$2,000. I feel so proud and terribly happy. Mrs. John Edward Cunningham—Alicia Ainsworth Cunningham—my name soon. Seems so queer and nice. Well, Mrs. Cunningham-to-be, you'll have a thousand other things to do before you'll be it. You're signing off now.

Pertinent points about painting

Continued from page 112

so if you are planning to paint your house a dark color you will not require quite so much paint as if you had decided upon cream color. An extra allowance is needed also when light paint is spread over a dark surface.

Your house may have been painted regularly, but if the surface was not thoroughly dry when it was coated, it is probable that the moisture has worked through to the paint in many spots, causing unsightly blisters. These places will, of course, have to be scraped off with a putty knife and touched up with fresh paint before the entire house is recoated.

No conscientious painter will start the work on a rainy day or even when there are threatening clouds in the sky. Nor will he attempt to paint when the thermometer registers below forty or above eighty degrees.

When he gets to the point of putting on the paint, a good painter will know how to correct previous deficiencies by his choice of materials. On a badly weather-beaten frame house, he will use plenty of linseed oil in the first coat and brush it thoroughly into the wood. He will then putty all cracks and crevices on the exterior surface before applying the second coat. When painting over an old paint film in fair condition, he will use an excess of turpentine in the first coat to penetrate and fill small breaks and cracks and bind this coat to the old one.

A new home presents a different proposition. Be sure that the exterior is primed with a thin coat as soon as the outer walls are in place. A thin primer will allow the sun to draw out what-

ever moisture is within the wood and also prevent the entrance of further moisture. Complete dryness before painting is then assured. Nowadays lumber is often bought already primed with a metallic paint which insures moisture protection. Lumber lying about the yard, which has not been primed, should be primed at the ends with aluminum paint or a similar primer. And one more precaution—the under sides of porch steps, tin roofs, and gutters should be painted before they are fastened in place.

After the house has been painted with a primer suitable for its individual needs, it may be finished with any good grade of house paint, irrespective of the material of which it is built. Plenty of time should be allowed for drying between coats. Under favorable weather conditions, the paint coat on a frame house will dry in a week's time; on brick and stucco a little longer time is required.

On rough uneven surfaces like stucco, cement, and brick the spray painting gun is frequently used because it saves time and labor.

All this advice relates chiefly to the body of the house, but of course the roof must often be considered in the painting job, and also the iron work and other metal trim. Tin roofs and gutters should be painted every two years. They will need a coat of metal priming paint when new, and then a coat of good house paint. Shingle roofs may safely wait four or five years before the paint or stain is renewed. New shingles are assured a long life if they are dipped in paint or stain before they are laid, and given a second coat after being nailed to the roof.

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house is one that costs the *least* to live in. Such a house can be built only of the most durable materials. Attempting to save money in first cost and thereby "taking a chance" with rustable metal has cost homeowners untold millions of dollars.

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Read the advertisements in this issue carefully and request literature direct from the advertiser wherever possible. Then, if you do not find what you are looking for, scan this list.

The American Home acts as a clearing house between reader and manufacturer. You can order the booklets you wish on the coupon at the bottom of page 150. We will forward your name and address to the manufacturers involved, and they will send their literature direct to you.

—HEARTHSTONE EDITOR.

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(Continued on page 150)



Only a handkerchief

BUT it was no joking matter to the bride. Someone had stepped on her "going away" handkerchief. The rare little bit of handed-down lace was crumpled and soiled. And it had to be washed with infinite care. Could we? We could and did.

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• Margaret asked her brand new husband.

"**How** big a stretch, darling?" "Oh! just enough to really complete the furnishing of our home.

"If you could only see the collection of Whittall rugs I saw today! They showed me just the one we need for our dining room. It was one of the new Whittall lustre rugs. Decorators recommend them especially to blend with the lighter woods... such as our maple table and chairs... then I want to get another one for the hall and the—"

"Just a minute," said Harry, assuming a good, stern, budget-shrinking look. "You can't have everything right away! Who d'you think you married—a millionaire?"

"Of course not, darling," answered Margaret sweetly... "but you men don't realize there's an art in selecting just the right rug for every room."

"Who said we don't?" said Harry gruffly. "Didn't I help pick out the Whittall rug your Mother and Dad gave us for a wedding present—and it's a peach, too!"

"Of course it is," said Margaret enthusiastically... "and I want you to help select our next Whittall rug, too. If every man took the interest in his home that you do... we might have better looking rugs in this world." (Clever girl.)

"Well, I don't know about that," continued Harry, warming to the subject, "but it's wear in a rug that comes first... remember what that salesman told us about the Whittall sidewalk test?"

How they put an Anglo Persian out on the sidewalk and let people tramp over it... for a whole week? That's the kind of selling talk that appeals to me."

"Just what I wanted to tell you, dear! The Whittall lustre rugs have been given the same kind of a sidewalk test... which proves they're made with the same care as the famous Anglo Persians. Their patterns, too, are all copied from rare old antique Persian rugs... just like our Anglo Persian."

"Umm" (this from Harry), "just what colors did they have in these lustre rugs, anyway? Of course... it doesn't make any difference to me... still the room has got to look right, I suppose."

"They had all sorts of colors," answered Margaret, "and I saw a Whittall rug that was just right for the hall, too. But Harry... you're forgetting! You promised me you'd go over our budget and see—"

"If we could have some more Whittall rugs? Well... don't know... I'll think it over. But say... did they have anything especially nice in a rich, deep red rug... that's always been my favorite color... might have something like that in the hall... and then in the dining room..."

"I needn't worry about the budget, I guess," cooed Margaret, "it's stretched!"

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Note: This is the second story of a series about Margaret... her new home... and her rugs.

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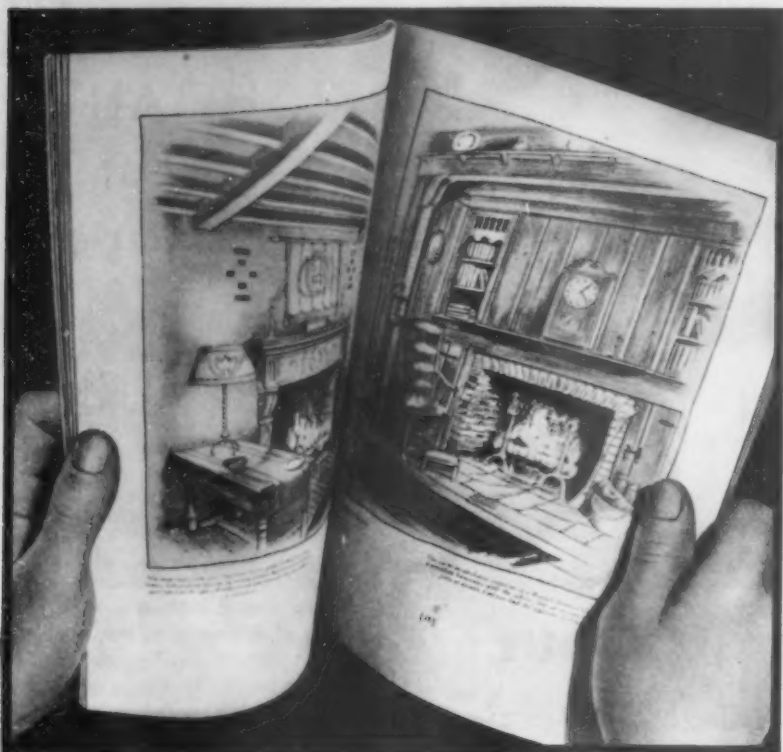
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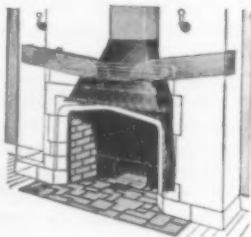
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Continued from page 148

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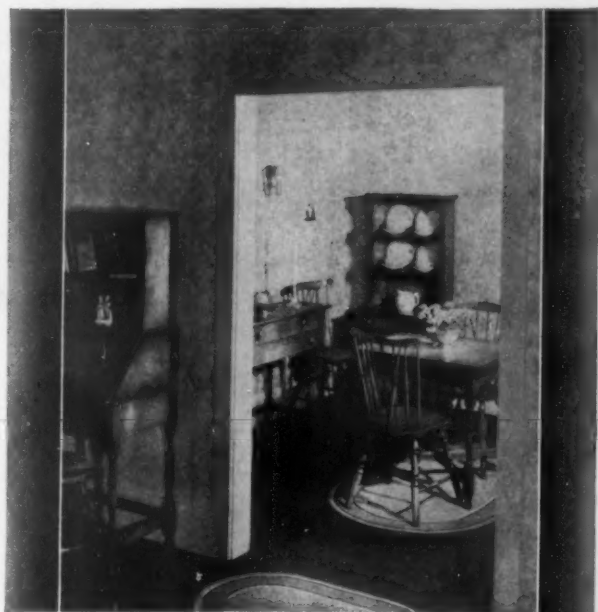
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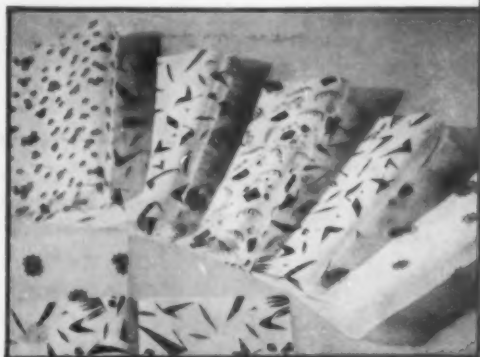


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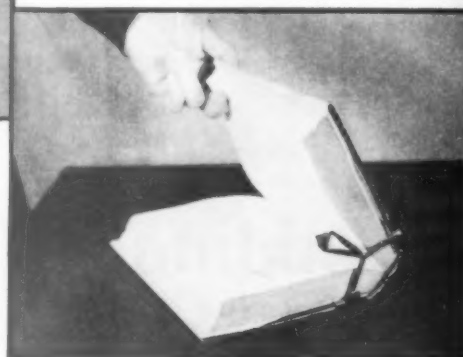
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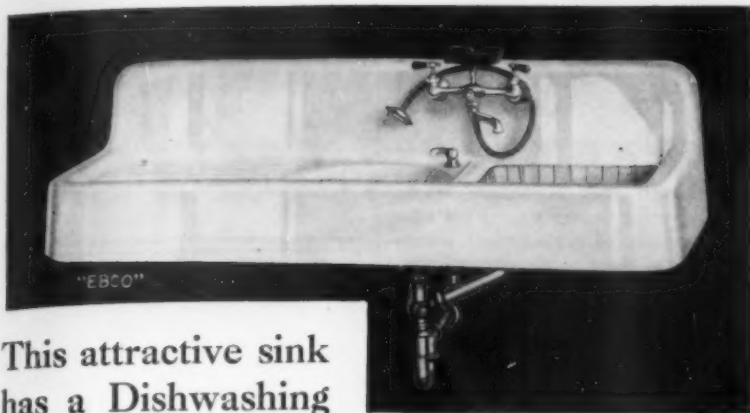
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Keeping the garden young

Continued from page 129

and continue to give real satisfaction, and in fact are better if not moved, provided there are food supplies in the soil. And there are some perennials that should be divided and reset every spring. Fall Aster, Helenium, Boltonia, and Helianthus are among this group. If neglected they form clumps which restrict their development and the result is poorer flowers and less vigorous growth. Frequent division with the regular addition of plant food will maintain young, vigorous plants all the time.

Food supplies are important in keeping your garden young as plants can deteriorate just as quickly from starvation as from old age. The problem of applying food in adequate quantities to borders needs careful thought. Liberal quantities should be added to the soil when the border is originally made, working it thoroughly into the soil down deep where the roots can reach out to it. It should also be added whenever any part of the border is replanted. Thoroughly rotted barnyard manure is doubtless best where available. Next would come compost and commercial foods. Be careful however not to overdose with chemical fertilizers; several applications of a little at a time is best.

An established garden can be fed by adding bone meal around and among the plants and cultivating it into the surface but a "complete" fertilizer is better. In some cases liquid manures may be used to stimulate growth at certain times but they cannot make up for the entire lack of soil fertility. Poor soils are almost invariably lacking in humus and this is not easy to add among established plants. With few exceptions all borders should be entirely made over every few years. Take them a section at a time and remove practically all plants, then add liberal quantities of well-rotted manure or, if this is not available, add compost leaf mold or peat moss as a basis for later dressings of chemical foods. Any form of humus will aid your soil in the manufacture

of plant food and in keeping the plants in a vigorous condition.

No small part of keeping your garden young depends upon an adequate supply of replacement plants to fill in the blank spots. Any successful garden, especially the small one, must be kept almost crowded with vigorous plants. Given ample food supplies and sufficient water a border can be planted so closely that the soil will hardly be seen at all. This generally results in some things being crowded to death, and that calls for replacement. It pays to have some portion of your yard devoted to propagating beds where "extras" may be kept growing all the time.

In the rose garden, much of its permanent success will depend upon the way you keep it young. If you allow the bushes to become overgrown with old wood your rose garden will soon be a thing of the past. Each spring and even during the summer the pruning shears must be used. It is a case of "spare the rod and spoil the child." If you do not prune your Roses and prune them severely too, you get poor blooms and weak, straggly growth.

Shrubs are always a problem with the average home owner. Once planted they seem able to take care of themselves, soon outgrow their places, and in a few years take on an aged, overgrown appearance. Left to themselves most of the new growth takes place at the top, each year making the specimen more top heavy.

The length of life of almost any shrub will depend largely upon how regularly the pruning shears are used upon it. By annually removing some of the oldest wood the plant may be encouraged to rejuvenate itself. Most flowering shrubs should be pruned by cutting out entirely the branches just as soon as they are through flowering. The training and shaping of a shrub should begin during the early years after it has been planted. If neglected, the old wood will become so heavy that while pruning may still be done, it will be more of a shock to the plant.

Hardy Chrysanthemums

Continued from page 124

Most of the kinds I have mentioned will bloom before frost, but if you want to keep the blossoms after the early frosts have taken the rest of the garden, have some burlap bags sewed together to throw over the plants on cold nights. I have hooks in the wall, and catch the burlap over these, then let it fall over the Chrysanthemums, which are tied to stakes a little higher than the plants. This is a little trouble, but by taking it I keep my blooms through the early frosts and have flowers well into November. The Buttons that are in the shrubbery bed—that is, they are planted on the east edge of the bed—do not seem to require this protection, but stand the frosts very well. Another way to enjoy the blossoms longer is to lift a few plants, pot them in good rich soil, and take them up into an enclosed porch or sunroom.

If you already have Chrysanthemums growing in your garden, try this method with them. In May, or when the little shoots are about eight inches high, but not before the middle of May, dig up the bed, and separate the clumps, replanting so that each stem is separate, and cut down each one to about five inches from the ground. This will make it branch out and give better flowers. In replanting, set the plant a little deeper than it was before lifting. Some gardeners advise doing this each spring, digging up the bed, but I do it only every three years. However, the cutting back should be done every year. This special work in the Chrysanthemums does not take much time, and the pleasure of gathering in November, long after the brilliant summer blooms have gone, lovely flowers for the house repays handsomely.

T/N

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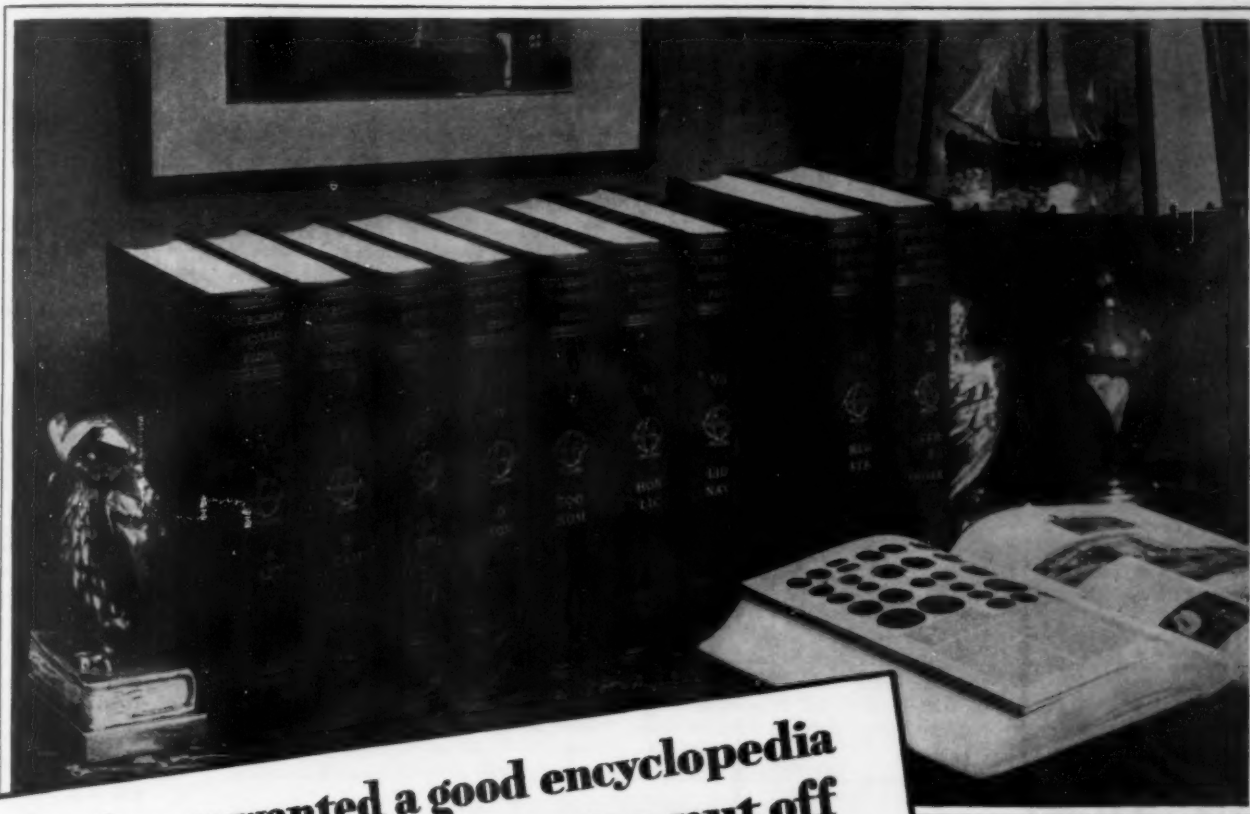
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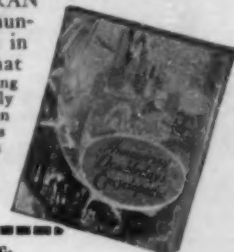
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Flower pot gardens

Continued from page 150

after the riot of spring bloom is over.

Earthenware pots are, on the whole, better than highly glazed pots as the soil is not so likely to become water logged. But no matter what kind of pot is chosen it is absolutely essential to the welfare of the plants that drainage provision be made. This is usually done by having a small hole in the bottom of the pot so that any surplus water may run through. Occasionally one comes upon quaint old flower pots with attached saucers and in this case there is usually a small hole on the side of the pot very near the bottom. It is rather difficult to keep this from becoming clogged up. Old-fashioned bean pots make very interesting receptacles for plants. They may be picked up for a reasonable price in most antique shops and come in a wide variety of sizes. As there is no provision for drainage it is necessary to set an ordinary earthenware flower pot inside the bean pot. It is also necessary to do this in the case of modern glazed pots when drainage is not provided. Where potted plants are used in lavish quantities these inexpensive earthenware pots are perfectly satisfactory without further embellishment.

New earthenware pots must be soaked to the point of saturation before they are used. Unless this is done the pots will continue to absorb water for some time and will rob the plants of needed moisture. It is usually sufficient to place them in a tub of water

for twenty-four hours. When potting up plants an inverted piece of broken crock should be placed over the hole in the bottom of the pot in order to prevent it from becoming clogged with soil.

The watering of potted plants presents something of a problem as it is almost as disastrous to keep the pots too wet as it is to allow them to become too dry. One will sometimes see an old English gardener tap a flower pot with the knuckle of his forefinger in order to determine whether it needs water or not, and this is an excellent and reliable method. If the pot gives a hollow, ringing sound when it is tapped it is an indication that it needs water. If, on the other hand, there is only a dull, thick sound it shows that the soil is quite moist enough.

Since one usually does not wish to bring the pots into the garden until the plants are about ready to come into flower it is necessary to keep them in the work-a-day part of the garden for a time. As pots dry out in an incredibly short time when they are placed in a hot, sunny location watering may become quite an arduous undertaking and during this preliminary growing period before the plants are brought into the garden the pots may be sunk in the ground. If this is done it will save a great deal of watering and, too, the plants seem to do very much better, making more vigorous and sturdy growth. A small plot in the vegetable garden or in



hours

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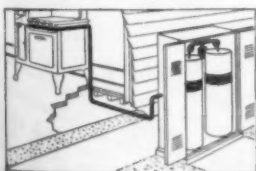
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Flower pot gardens

some out-of-the-way corner may be utilized for such a purpose. When the plants are ready to make their debut in the garden the pots may be lifted and the loose dirt which clings to them may be very easily cleaned off.

In order to be of value for pot culture a plant must measure up to certain very definite requirements. It must thrive under the particular and rather trying conditions which pot culture necessitates, it must be reasonably easy to grow and it must give bloom over a fairly long period of time. Many plants are not adapted to pot culture and will sulk away an unwilling existence if such conditions are forced upon them. Among the plants which meet all the requirements are many of our old-fashioned greenhouse pot plants such as the Geraniums, Fuchsias, Heliotrope, Lantana, and Abutilon, some of the herbaceous perennials, and some of the less well-known annuals, such as Browallia speciosa major, with its dainty flowers of clear blue; Torenia, that bewitching little thing with flowers of deep pansy violet and yellow tones; Ageratum; Lobelia tenuior; and the lovely Salpiglossis with its trumpet-shaped flowers of purple and wine-red veined with gold. Salvia farinacea may be treated as an annual and is particularly good where a plant of considerable height is desired. The Flowering Tobacco is perhaps a bit angular and ungainly in appearance but its fragrance is so delightful and the individual blooms are so lovely that it has much to recommend it and it thrives admirably as a

pot plant. Some of the hybrids give quite a range of color, in shades of mauve, lavender, pink, and scarlet and a longer blooming period than almost any other flower. Among the biennials and perennials the Canterbury-bells, old-fashioned Bleeding-heart, and the Chrysanthemums are probably the most valuable.

Bleedingheart is one of the first things to come into flower, in late April or early May. The annuals may be used for early bloom through May and June if the seedlings are started in a greenhouse or, if started later in the season in a cold frame, they will come on for midsummer flowering. The Canterbury-bells are usually at their height by the middle of June and will remain in flower for many weeks. Through July and August and on into September the annuals should give abundant bloom and from October until heavy frosts the Chrysanthemums will be in their glory.

Annuals—The cultural directions are the same for most of the annuals when grown as potted plants. If a greenhouse is available the seeds should be started early in the season either in late February or early in March. If greenhouse space is not available, however, it is perfectly possible to start the seedlings in a cold-frame or in a carefully prepared seed bed out of doors. Before the seedlings become in the least crowded they should be transplanted either into flats or into small pots, and it is important that they should be kept growing steadily on.

What you ought to know about growing Tomatoes

I. GEORGE QUINT

MAY is the ideal time to set out Tomato plants. Generally they come in baskets of a dozen each. For the average family two dozen plants will suffice.

1—What soil is best?

Rich, well manured soil is best. Dig the fertilizer thoroughly into the soil; add a little bone meal occasionally.

2—Why should plants be staked?

For best results plants should be pruned to three or four stems, and it is difficult to prune plants that spread along the ground. Fruit of pruned plants is larger, more regularly shaped and more evenly ripened than the unpruned plants. Fruit on staked plants does not decay so easily and does not become covered with dirt so readily as that on plants that spread along the ground.

3—How far apart should plants be set?

Supported plants should be about three feet apart. Unsupported plants must have four feet in every direction.

4—What is the best way to stake?

Give every plant a stake about four feet high—five feet for exceptionally tall plants. Small-fruited plants may be pruned to four branches, average-sized plants to three branches, and the Ponderosas to two. As soon as the stems reach the top of the stakes eliminate the top growth, permitting the branches to spread. As the plants climb, tie them to the stakes. It is un-

necessary to have a lot of foliage. Let the food go to make fruit.

5—What are the varieties for home use?

Globe, John Baer, Bonny Best, Stone, Beauty, Magnus, Earliana, Ponderosa, and Chalk's Early Jewel, in the order named, are the most popular because of the ease of growing them, their blight resistance and producing qualities.

6—How may leaf spot be avoided?

Spray plants freely with bordeaux mixture at the earliest indication of difficulty.

7—What is the most prolific bearer?

Few plants will bear more profusely than Stone, Magnus, Chalk's Early Jewel and Globe.

8—What varieties produce the biggest fruit?

Again Stone bids for prominence. Other good varieties are Coreless, Ponderosa, Globe, Magnus, Chalk's Early Jewel, and Spark's Earliana.

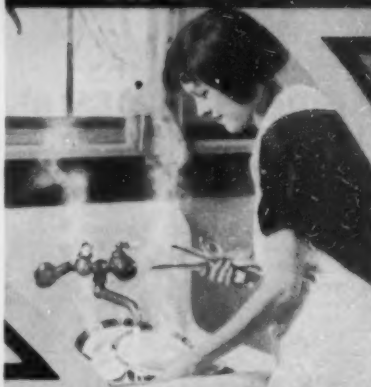
9—What varieties have the longest season of bearing?

Chalk's Early Jewel and Globe will provide as many as four pickings each. Three pickings are possible with Stone, Coreless, Beauty, and Magnus.

10—Why do plants sometimes produce much foliage but no fruit?

Failure to prune will reduce the quantity of fruit, but nitrogenous fertilizers applied too freely also hurt. Sun is necessary to make plants bear.

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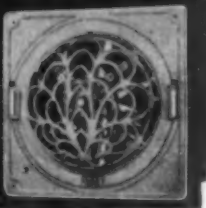
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Half an hour a day makes a garden

Continued from page 132

It is suggested that the plants for this garden, other than the annuals, be purchased; for, if raised from seed, considerable space would be necessary to raise so many varieties, and a whole year of bloom would be lost. The number of each kind required is given after the name on the plan (page 132). Tulips are planted five inches apart, edging plants usually nine inches, plants of medium size twelve inches, and all larger plants eighteen inches.

The perennials chosen for this half-hour-a-day garden show diversity of form of foliage in various shades of green and are, in the main, those whose foliage persists in good condition throughout the summer. Petunias are planted, or transplanted, to cover the maturing foliage of the Tulips. Though the Tulips bulbs may be taken up each spring, and heeled in elsewhere to mature, considerable labor is entailed in so doing, and many gardeners think that the varying heights and sizes of blossoms resulting from their being left alone, add interest to the garden picture. Only two annuals, Zinnias and Petunias, are included in the plan; Foxgloves and Sweet William are treated as biennials, taken out as soon as through blooming, and Zinnias planted in their places. In August, seedlings of Foxglove and Sweet William are transplanted among the Zinnias, which provide shade for them.

The color scheme of the suggested plan is a definite one of pastel tints:

cream, pale yellow, light pink, lilac, lavender, and soft blue, with sufficient deep blue and violet for contrast and, of course, sufficient white to make the border interesting in the evening.

The first flower to blossom is the Tulip. Drifts of pink and yellow Cottage Tulips faced with lavender Phlox divaricata balance each other in the border and small clumps of yellow Avis Kennicott with Bleeding-heart are close neighbors to drifts of purple-blue Ilias faced with yellow Primroses. Next come the Darwins in clear pink, lavender, rose, and deep violet planted in the center front of the border with lilac Euterpe and purple Marconi at the ends, all bordered with Forget-me-nots. Rose of Heaven and Violet Queen Petunias (three plants of Rose of Heaven to one of Violet Queen) replace all Tulips with the exception of Avis Kennicott, whose maturing leaves are hidden by Gypsophila and Peony foliage.

Aquilegia chrysantha, which bears large yellow flowers profusely all through iris time and frequently throughout the summer, is used lavishly and seems equally at home with tall blue Iris and Bleeding heart, pale pink Iris and fluffy gray-leaved Nepeta mussini, or with Newport Pink Sweet William and china-blue Flax.

Groups of Delphinium, pink Peonies, Madonna Lilies, and Gypsophila paniculata are placed at intervals throughout the border; and Dianthus deltoides (Continued on page 163)

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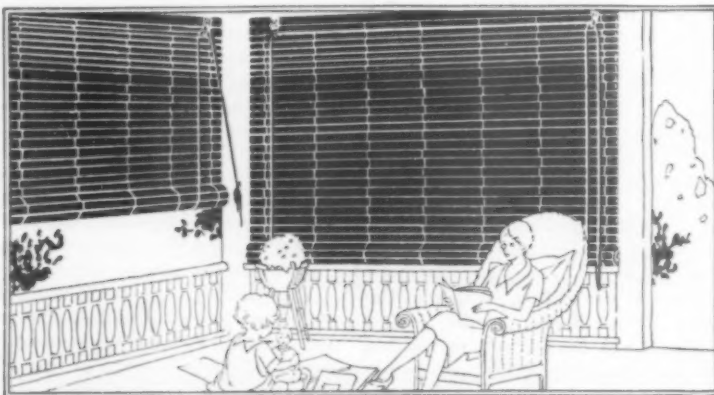
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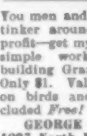
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FREDERICK H. GOWING
Architect 101 Tremont St., Boston, Mass.

Half an hour a day makes a garden

Continued from page 160

interplanted with the Forget-me-nots and snowy Cerastium give color to the edging planting.

The next dominant flower to appear is the Foxglove, accompanied by pink and white Phlox, and Japanese Iris in cornflower blue, lilac, white, and violet. Tall yellow Meadowrue and double lemon-yellow Hollyhocks add height to the border and Monkshood and the candlelike spikes of perennial Lupines provide the contrasting note of blue. Shasta Daisies, always welcome for their good green foliage, come into bloom at this time, as do the Petunias. Cimicifuga simplex, which prefers a half-shady location, brightens the corners with its spikes of feathery white and does its bit toward sustaining a mass of bloom through July.

Zinnias, which were ordered as "flesh" but which show all shades of soft pink when in blossom, with the Petunias in rose and violet seem to fill the border from early August to late frost. Their companions come and go: misty Gypsophila Bristol Fairy, Sedum spectabile—that absolutely dependable little plant with its mauve-pink flowers, lavender Statice, creamy white sprays of fragrant Artemisia lactiflora, and blue and pink Boltonia, while Veronica longifolia subsessilis, Eupatorium coelestinum, and the second offerings of Delphinium and Veronica spicata furnish the necessary accents of deep blue for these months.

Violet-blue Aconitum wilsoni, as-

ters in lavender-blue and pink, followed by Chrysanthemums in light and deep pink assure the success of the garden picture to the very last.

This garden is easily cared for if it is systematically given its thirty minutes a day. The occasional work consists in the necessary transplanting, in applying bone meal and lime to the Iris and Delphinium after the period of bloom is past, and in giving an occasional top dressing of sheep manure to plants just coming into bloom. Staking, cultivating, watering, spraying, and clipping withered blooms are fairly continuous activities. Staking should be done while the plants are still small with stakes painted a good green. Flower stalks should be arranged in a natural manner and tied firmly in several places. Cultivation, which is best done as soon after a rain as the soil is workable, will be necessary throughout the summer in order to give the roots air and moisture and to keep down the weeds. Daily sprinkling should be avoided; instead, the entire garden should be thoroughly soaked twice a week. Spraying to prevent blight and fungous troubles will be necessary only for such plants as Delphinium, Hollyhocks, and Phlox. A good general fungicide should be used every two weeks from the time these plants show green above the ground. Care should be taken that the rhizomes of the Tall Bearded Iris are exposed to sun and air.

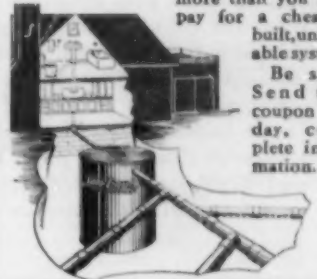
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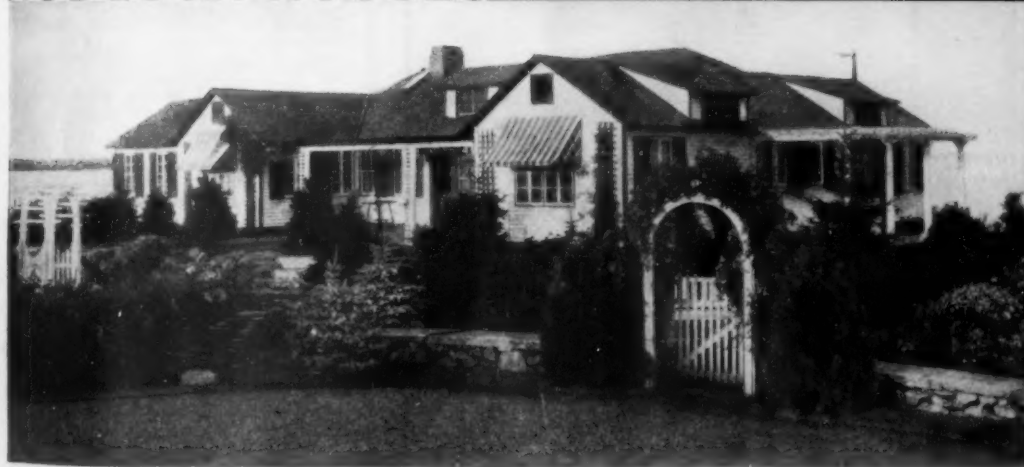
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HODGSON HOUSES



This is a floor-plan of the Hodgson House shown here. You can see a full-size Hodgson House, completely furnished, at our New York exhibit, 730 Fifth Ave. at 57th St. Similar exhibit, 1108 Commonwealth Ave., Boston. Outdoor exhibits at Sudbury, Mass., and Dover, Mass.

STRANGE—THAT A HOME SO CHARMING

CAN BE
BUILT
IN SO SHORT
A TIME

THERE is no hint of anything temporary or makeshift about a Hodgson House. When it is finished, you feel a suggestion of permanent grace, of something solid and lasting. It looks what it is—a vacation home designed and constructed for much happy living, through many seasons. Each year its beauty seems to increase... so simple are its lines; so sincerely does it blend with natural background.

It is all the more remarkable that a home so charming, so evidently permanent, can be erected so quickly, and with so little trouble. When you have selected a floor-plan, we build your Hodgson House in sections; ship it ready to erect. In a few days it can be put up by a little local labor...

or, if you prefer, we will send a construction foreman to take all the details off your hands.

Many people of means are choosing Hodgson Houses, even when price doesn't count—simply because they offer a logical escape from the usual bother of building, the fussing with contractors, estimates, litter, delay and confusion.

Our free book, K-5, gives pictures, plans, prices, complete information. Write today, to E. F. Hodgson Co., 1108 Commonwealth Ave., Boston, Mass., or 730 Fifth Ave. at 57th St., New York.

The book we will send you also pictures and prices lawn and garden equipments, bird houses, dog kennels, arbors, picket fences, etc. These also may be seen at our exhibits.

Shop Windows of To-day

by DIANA NORTH

YOU will want to add some new and freshening note to your decorating scheme this spring so I suggest your using this charming reproduction of an early print "The Old Tavern," one of a set of four. The other three are equally delightful and are "Old Dutch Tavern," "Old London Coffee House," and "John Simmons' Tavern." The illustration of course does not do justice to their delicate coloring since it was applied in France and would be impossible to obtain in this country except at a much higher price. Adding to their quaint charm they have inserted in the upper corner the list of rules which was posted up in each of the taverns. They come in three sizes; in the large size the prints measure 10 x 14½" on paper about 19 x 13," and cost \$1.00 each or \$4.00 the set. Medium size 7 x 9½" and \$1.00 for two on a sheet. Small



size 4 x 5" \$1.00 for four on a sheet. Please include 15¢ postage with your order. You can also obtain at the same shop a great variety of different sized frames very moderately priced. CHAGNON 1170 Sixth Ave., N. Y.

Though everyone is continually on the hunt for new and different bathroom bottles, I am sure you have not as yet seen these as they have only just been imported from abroad. The "Under the Sea" motif is very smart at the present time, so these bottles of hand-blown blue and green crystal, decorated with tropical fish brightly colored orange and red will look not only chic but up to date on your bathroom shelf. The color scheme probably seems rather giddy, but the tints are so

subtly blended that the effect is far from crude. The nice part too is that they come in different sizes, so that you can make up a complete set for your own individual requirements. The twin bottles illustrated are 5" high, an excellent size for perfumes; price \$2.75 each. A larger size not illustrated measures 5½" and would be ideal for eau-de-cologne; price \$3.75. The powder jar 5" in diameter and 4" high costs \$4.50. There is also a bath salts' bottle not shown measuring 7", price \$6.50. All prepaid from CARBONE, 342 Boylston Street, Boston, Mass.

Not only diverting but absolutely authentic is this Chinese Fortune Telling Cup, as the creator lived in China for many years and is an authority on Oriental customs. On the inside of the cup are the fascinating symbols such as The Five Bats of Happiness, the Pomegranate, the



ENGLISH NATURAL WILLOW PICKING BASKET

From old Devonshire comes this ingenious "garden tool," to be carried about and thrust into the turf, while you cut flowers for the house. \$5.50, Delivered

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Quaint and Lovely



Beds with low foot and head boards are attractive and practical. *Jasmin*, the charming reproduction of an early spool bed pictured above, will give character and charm to your bedroom. Every detail of original model, even to the hand turnings, has been painstakingly copied by careful workmen.

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PEWTER CANDELABRA by CARR CRAFT

\$3.50

Modern New England craftsmen, have created these solid pewter candelabra in an interesting design. They are 7" long, and will hold either tall or short candles with equal grace. The cool glow pewter and delicacy of line make them just the thing for a wedding or birthday gift... or for use in your own home. See these at your favorite shop... or write direct... enclosing money order or check.

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SHOP WINDOWS OF TO-DAY



No. 3009
\$13.95
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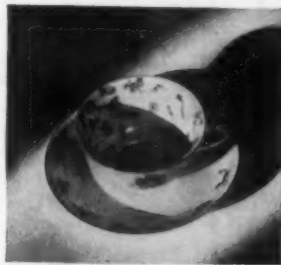
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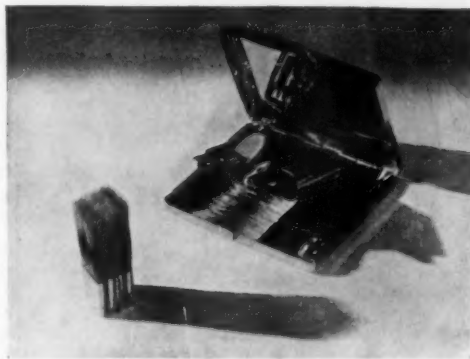
230 Northern Boulevard, Flushing, New York



Dragon Fly, while Lu Tung Pin on the outside will point with his "Cloud Sweeper" fly-whisk to one of the twelve cyclical animals bordering the saucer, the Dragon, Ox, Dog, Tiger, etc., and each will indicate your fortune during the next

month. It is easy to tell your fortune from this cup because of the explanatory booklet that comes with it. Price \$2.00 each express collect. WESTCHESTER GIFT SHOP, 610 Main Street, New Rochelle, N. Y.

Brand new is this novel but practical shaving outfit which will prove a great convenience for any man, and is the greatest improvement since the advent of the safety razor. It is called the "Foldabrash Shave Kit" and it contains the unique Foldabrash which lies flat in the case yet folds into a sturdy article for use, and also has a standard Gillette Safety Razor, place for blades, and refillable shaving cream container for your favorite brand. The brush obviously dries more quickly than the conventional type. Resembling a smart cigarette case when closed it will easily fit into a vest pocket. In an enamel finish striped in two shades of blue or in red and black enamel both with a gold interior, it costs \$10.00. In



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New—

This Solid Pewter Compote—only \$5.00

You will delight in the grace and delicate simplicity of this Carr Craft creation... a compote 8½" in diameter and sturdily constructed of cool, dull grey pewter. Ideal for flowers, candy or fruit. Ask to see this and other Carr Craft pewter reproductions at your favorite shop... or order direct... enclosing check or money order.

M. W. CARR & COMPANY, Inc.
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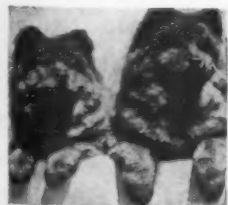
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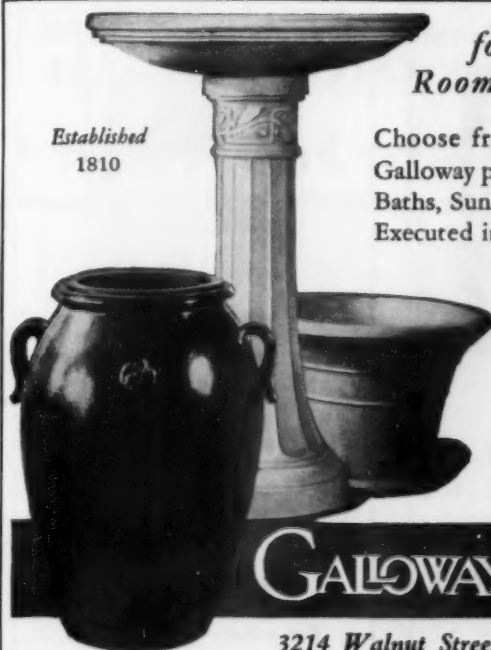
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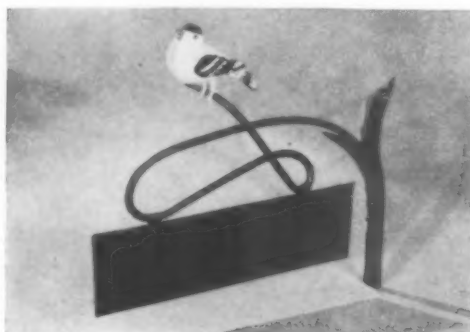


heavy gold plate \$7.50; nickel finish \$5.00. Both the latter have an engine-turned design and all have a monogram shield for an individual touch. All prepaid from MARK CROSS, 404 Fifth Ave., N. Y.

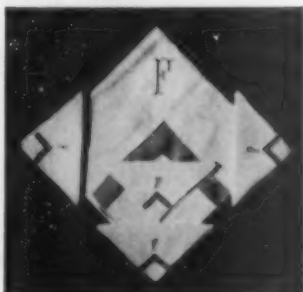
There is always need for another lamp so I recommend this charming little chimney lamp illustrated at the left. It comes made of attractively painted tin

in either red, yellow, or green and, with its maple finished wood pedestal standing on the three ball feet, has quite a Colonial air. The chintz shade measures 10" in diameter and the lamp is 16½" over all. This quaint little lamp is just as useful as it is charming. Price only \$6.00 prepaid. THREE NEW YORKERS, division of HAMMACH SCHLEMMER & Co., 145 E. 57th St., N. Y.

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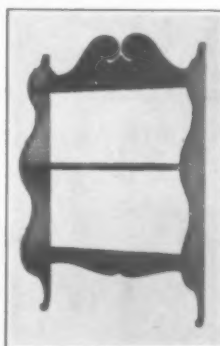
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A thoroughly practical manual on the construction, maintenance, and appearance of the green-sward, treating it as a broad receptive canvas on which the whole picture of dwelling and grounds is to be painted.

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SPECIALS Iris and Rock Garden Plants!

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KITCHEN



SPARE Room



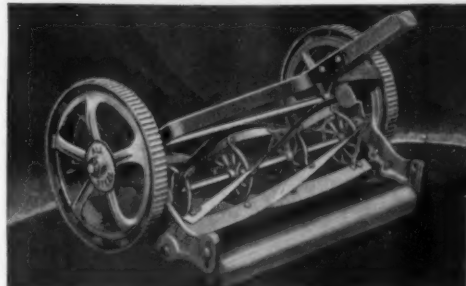
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Gives You Abundant Hot Water

Burns coal at low cost and needs little attention with Automatic Regulator control. An efficient well made hot water heater superior in every way to cast heater. Large copper coils and bronze fittings. Plenty of clean hot water 24 hrs. a day. Write for prices and folder.

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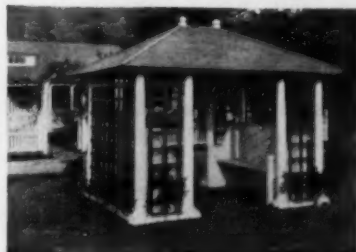
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NOVO

THE UNBREAKABLE
Lawn Mower

A cool place, with roses on it

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America's foremost bird authority for 50 years, has written an interesting book, beautifully illustrated with 55 actual photographs—"Your Bird Friends and How to Win Them." Tells you how to have birds on your premises the year round—explains styles of houses, baths, and shelters they prefer. SEND FOR THIS FREE BOOK TODAY.

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Birds are useful. They keep the garden free from cut worms, bugs, moths and other destructive insects. Martins feed from the air. One colony will destroy thousands of mosquitoes a day.

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A medley of bird songs will add to the attractiveness of any home. Naturally, birds go where they are most welcome—have good places to nest, plenty of fresh water and food in sheltered stations for use in time of stress. Write for free book.

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Sprays more water; sprays evenly; throws farther on same pressure. Set instantly for mist-like spray, gentle shower, or drenching downpour. Use as stationary or revolving sprinkler—large circles, small circles, long strips, narrow strips, etc.—quickly set for your needs. If not at your dealer's send us \$1 and pay balance, \$2.50, on arrival. Made and guaranteed by Chicago Flexible Shaft Co., 8607 Roosevelt Road, Chicago. 41 Years Making Quality Products.

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In and About the Garden

[[*Richard Farrer*]]

SURELY, the Azaleas as a complete family offer to the shrub garden greater things than any other one group of plants. To have even a fair acquaintance with the Azaleas is likely to lead to enthusiasm. It is not surprising. If you include in the Azaleas, and the gardener always does so, both the evergreen and the deciduous types, the available material runs over a wide range of choice. Three types are shown in these adjacent pictures which will carry a bigger lesson than many words in this place.

I fully realize that the Azaleas are not possible in some parts of the country and in some soils. They are the outstanding representatives of a family that will not tolerate an alkaline soil. In fact, the demand is for a soil definitely acid (with one possible exception, so far as I know). Among the best known of the Azaleas is the old amoena, and because of magenta-ish tendencies it is somewhat frowned upon by purists of to-day and there has spread from it a kind of doubt as to the propriety of having in your garden any of the varieties of that general type family as a whole. I can hardly imagine the spring garden without some Azaleas however, and within the last very few years many extraordinarily spectacular hybrids have been added to the list of available kinds. No, I'm not going to enumerate them here. You can see for yourself.

I submit that among the Azaleas to-day, if you are not afraid of glowing, gorgeous, luminous color, and plenty of it, you can find something to fit any garden as the colors range from shades of crimson through scarlets and brilliant orange to rosy pinks and white and with occasional shades of lavender. The modern Azaleas have outclassed the older ones; but it is a case of the small flowers ousting the bigger. If you would know more about the present day Azaleas, there is a handy little reference book, one of the newest publications, written by H. Harold Hume, who is already well known as an outstanding practical as well as scientific horticulturist and whose previous treatise on *Gardening for the Lower South* is at once a text book and classic, the only available volume on garden conditions for that region. This new little book, by the way, has the title *Azaleas and Camellias* (The Macmillan Co. \$1.50), and it includes some interesting practical facts about this other plant which is affectionately known in southern gardens as Japonica. It has been slowly returning into favor in northern greenhouses where it was fashion's favorite many years ago. I believe it will be found capable of enduring outdoor planting

a good deal farther north than is commonly suspected. In fact, I know of plants that have withstood two winters in a sheltered dell on the north side of Long Island.

LIME FOR SOUTHERN LUPINE; NORTHERN ACID

Diversity of opinion, even conflicting evidence—apparently—lends mystery to most garden problem discussions, and it is well to clarify the facts before drawing conclusions. When recurring to the Lupine-lime problem, Anderson McCully of Seattle, Washington, writes:

"It makes considerable difference just what kinds of Lupine are under discussion. Of the some three hundred species, I believe the greater number are attributed to Western North America, and they are found growing under every imaginable condition in their varying species along this West Coast. One, *L. lyalli*, is one of the very last plants to be

found in the high moraines and pumice fields of the glacial peaks.

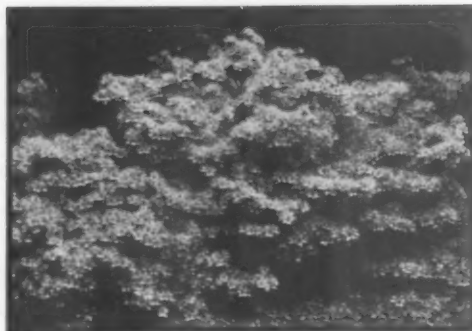
"I assume, however, that *L. polyphyllus* and its hybrids are more in mind. I've found in general that they have been more pleasing in a rather stiffish poor soil—say hardpan that has been but mildly broken with manure long spent and some decaying leaves. Also, though they will bloom in either sun or shade, the bloom is more prolific in sun. In a richer soil, they go to leafage more with me, though still producing well. There seems too sometimes in sandy soils a coarsening of the quality; though I found the *moerheimi* hybrids doing better in a fairly rich sandy loam.

"There is a native Lupine in the vicinity of the San Francisco countryside, that approaches *L. poly-*

phyllus much in appearance. In my childhood home, it was accounted one of the most difficult of weeds to eradicate. Our soil was extremely gravelly. I've never been quite certain of this species.

"In general, Lupines have all seemed better grown upon the dry side; but the Arctic Lupine (*L. subalpinus*), and its close relatives, prefer rich, black, springy loams such as are found in the wet mountain meadows, places that Gentians and Erythroniums like.

"Instinctively, just looking at a Lupine, I would lime it. Much of the California soil is extremely alkaline to bear this out too. My own garden, however, was very acid. I believe this question of soil liking of Lupines must be settled by the parentage of the garden hybrids, southerners as a rule taking lime, with the northerners preferring an acid condition; but I believe them very tolerant in this respect."



All three are Azaleas; yet how widely different. The upper left is deciduous and is typical of the Japonica-sinensis type, Louisa Hunnewell, a recent introduction. Apricot yellow. On the upper right is the so-called Indian Azalea, large flowered, practically evergreen up North. An old timer. The third picture shows the Amoena type so full of bloom that the foliage is unseen. Modern improvements of this include the delicately tinted Kurume varieties, perhaps not quite so hardy

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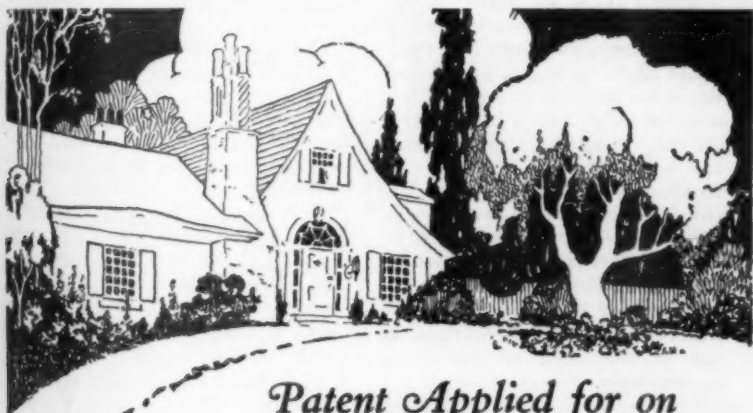
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Garden reminders

North

The Flower Garden—Seeds of the following flowers may be sown: Stock, Snapdragon, Ageratum, Arctotis, Calendula, Centaurea, Delphinium, Gypsophila, Helichrysum, Lavatera, Matricaria, Nasturtium, Petunia, Portulaca, Salpiglossis, Scabiosa, Salvia, and Zinnia. In fact, practically all tender annuals may go out by the middle of the month.

Give Roses some whale oil spray. Arsenate of lead will kill worms.

Transplant almost everything in the frames, as soon as the frost is safely out of the ground.

Thin out seedlings.

Plant Gladiolus, Tuberose, and Dahlias.

Get bedding plants into the garden to make a good showing for Memorial Day.

Give Peonies some liquid manure. Start disbudding.

Thin out perennials. Put them in permanent locations.

Get trellises, strings, stakes ready for Sweet-peas.

Put Azaleas, Genistas, Acacias, etc., outside for the summer.

Start Chrysanthemum cuttings indoors.

The Vegetable Garden—Sow outdoors Beet, Artichoke, Carrot, Lettuce, Celery, Melon, Peas, Squash, Radish, Parsley, Beans, Cauliflower, Corn, Cucumber, Onions, Parsnip, and Salsify.

Watch Cabbage, Cauliflower, and Sprouts for insects.

Transplant Tomatoes. Stake plants. Thin out vegetables sown in April.

Sow short crops for succession.

Prevent blight by spraying with Bordeaux mixture late in the month.

Feed plants with a little bone meal.

Start cultivating with the wheel hoe, and keep at it.

Miscellaneous—Watch for a late frost, and keep mulch available in the event of a sudden cold spell.

Watch Currant bushes. Don't let insects get at them.

Keep spraying chart handy. Follow instructions. This is the best time to get in the work of preventing trouble later.

Keep at the weeds. Don't let them get ahead of you.

All spading and plowing must be completed.

Don't be afraid of birds, they are good for the garden. Encourage them.

Have you all your labels ready? You will need them soon.

Prune spring flowering shrubs as they finish blooming.

Last call on planting small fruits.

Feed Strawberries. Give them a straw mulch.

Plant Beech trees, also Magnolias and Birches.

Prune evergreens.

Prune hedges.

Give bone meal dressing to shrubs.

Give the lawn a top dressing of bone meal the end of the month.

Watch for red spider. A good wetting will take care of this pest.

Get ready to set out perennials for fall planting. Seeds planted early next month will be all right for transplanting in the fall.

Don't let suckers grow upon the Rose bushes.

South

The Flower Garden—Prune the spring-blooming shrubs—Deutzia, Spirea, Forsythia, Philadelphus, Japan Quince, Flowering Peach.

Cut out from the Climbing Roses canes that have finished blooming. Work and fertilize Bush Roses; the ever-blooming sorts should bloom again after a short rest.

Winter-blooming bulbs may be taken up as their leaves turn yellow, dried in the shade and stored in a dry place; or they may be left in the ground, carefully marked, and shallow-rooted annuals like Verbena and Portulaca planted over them to make the beds look gay.

This is the last month to plant most summer-blooming bulbs and tubers—Gladiolus, Dahlia, Ismene, Montebretia, Tuberose, the late Hemerocallis, and Zephyranthes.

Keep Chrysanthemums and Klon-dyke Cosmos pinched back.

Time to start a water garden, with Nelumbium (American Lotus or Yonquapin), Nymphaea odorata, Pickerel-weed, and many other handsome native plants, and some of the exotics like Nymphaea Zambarensis and Egyptian Papyrus to give variety. Iris, Thalia, many of the Mints, Ferns, and Mosses may adorn the borders.

Perennials to bloom next fall and winter may be sown this month: Stocks, Wallflower, and Western Orange Wallflower (Cheiranthus allioni), to name a few.

In place of the early spring annuals which have gone to seed, sow or set out the summer annuals: African Daisy, Browallia, Cockscomb, Coreopsis, Gaillardia, Gomphrena, Impatiens, Petunia, Portulaca, Salvia, Torenia, Vinca, Zinnia, etc.

Set out also, if it has not been done earlier, the tenderer summer-blooming shrubs like Hibiscus, Duranta, Cestrum, Justicia, Thunbergia.

To make the midsummer garden gay in spite of heavy rains that may spoil blossoms, use foliage plants against the background of taller shrubs—Amaranth, Acalypha, Celcius, Caladium, Strobilanthes; and border with some of the white-leaved sorts—Dusty Miller (Cineraria or Centaurea) and Artemisia to supply the lighter tones.

Vines will cover unsightly fences and garages; plant now Cypress, Morning-Glory, Jack-Bean, Balloon-Vine, Maurandya, and Thunbergia.

Transplant Violets, dividing and fertilizing.

The Vegetable Garden—Plant Squash, Melons, Pumpkins, Okra, Cucumbers, and other tender vegetables.

When it rains, set out Sweet Potato slips.

Plant Cabbage, Beans, Corn, Cow-Peas.

Dig Shallots when the tops turn yellow, and store in a dry place.

Stake Tomatoes.

Miscellaneous—Watch for insects of all sorts.

Spray with "summer strength" dilutions of Bordeaux mixture or oil emulsion, using the latter for scale insects and white fly.

Powdered sulphur is fine to cure mildew on (Continued on page 172)



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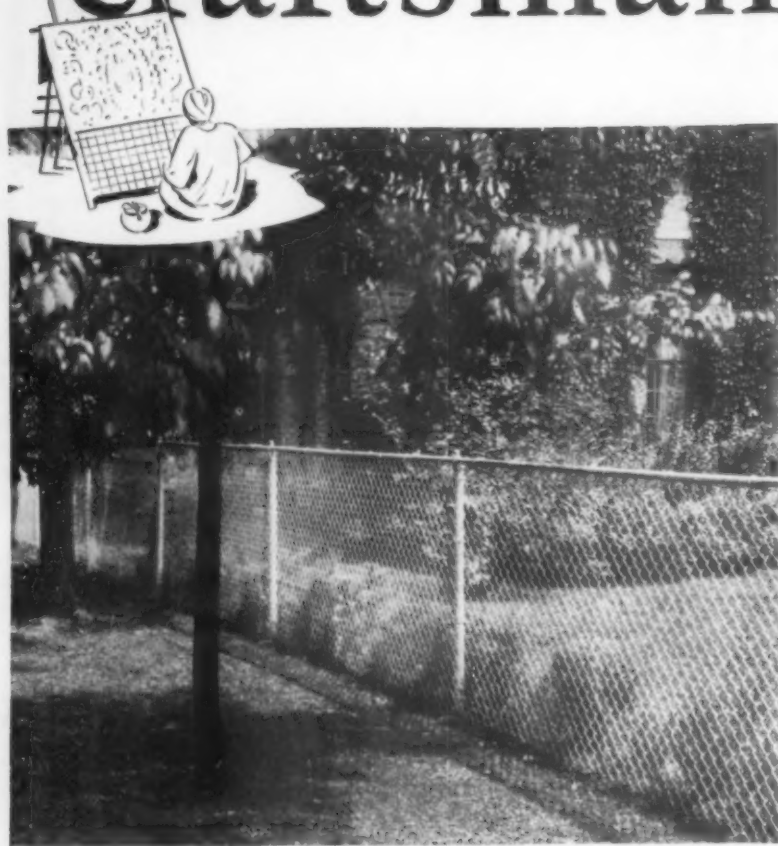
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Garden Reminders

Continued from page 170

Roses, and seems to make them grow, too!

For aphids, ordinary soapsuds, or some of the soap and nicotine preparations, may be tried.

Arsenate of lead is recommended for caterpillars.

Weed continually and, as May is apt to be a dry month in the South, keep the ground moist and the roots well mulched with peat moss or clippings from the lawn, thinly scattered over the beds.

The West Coast

Conserve moisture by irrigation, cultivation, and mulching. Save leaves and grass for leaf mold.

Sow seeds of hardy annuals, perennials, and biennials for winter and early spring. Complete planting of seedlings.

Keep Sweet-peas and Pansies picked to prolong bloom. Water and mulch Sweet-peas and spray for red spider. Plant summer blooming varieties along coast; spring blooming in the south and interior.

Remove spent blossoms of spring shrubs. Take up bulbs when ripened; dry and store.

Sow seeds of Mexican Poppy (*Hunnemannia*) in the open; do not move. Plant *Gladiolus* for succession; continue planting *Dahlias*. Be sure to keep young potted *Chrysanthemums* watered.

It's not too late to start a garden

Continued from page 134

The tender or summer flowering bulbs offer another source of quick and sure flowers to those who must plant late. *Gladiolus* may be planted at any time up to the first week in July, but for late planting better get short time varieties. Many *Dahlia* growers do not set out until after the middle of June, the plants from which they expect to get their show flowers.

One seldom thinks of Waterlilies and other aquatics as being material for a "quick" garden. But Waterlily plants, especially the tender tropical kinds, are often in bud when received and open their first flowers within a week or two after planting.

Bedding Plants: Geraniums are good for beds of solid color, and in groups of three to a dozen of a kind. The variety *Marquis de Castellane*, with exceptionally long flower stems, makes a fine cut flower. Begonias of the Everblooming or *Sempervirens* type, such as *Luminosa* and *Prima-donna*, are excellent for positions exposed to the full blazing sun. *Lantanas*, either dwarf or semi-climbing in habit, covered with their small round heads of gay colored flowers, also bloom continuously and like full sun; as do also *Heliotropes*, which though they are tender, are among the finest of fall flowering plants up to the first severe frost. *Fuchsias* thrive in the semi-shade, and though usually used for window boxes do equally well in the open ground. *Dusty Miller* (*Centaurea*) makes a beautiful silvery foliated edging plant and is effective also in the first season rock garden. Flowering *Maple* (*Abutilon*) makes an effective individual specimen.

Pot-grown Annuals: Tall varieties for the back of the border: *Cosmos*, *Flowering Tobacco* (*Nicotiana*), *Celosia*, *Snapdragons*, and (for striking shrub or small tree-like effect) *Ricinus* or *Castor Bean*, which in a season will reach a height of five to eight feet. Medium height annuals for the groups in the center of the mixed border, and also for cutting, are *China Asters*, *Half-dwarf Snapdragons*, *Calendulas*, *Marigolds*, *Salpiglossis*, *Scabiosa*, *Stocks*, and *Zinnias*. Low growing plants for the foreground or for edging are *Ageratum*, *Sweet Alyssum*, *Dwarf Marigolds*, *Petunias*, *Drummond Phlox*, and *Verbenas*. Many of these things

can be obtained in flats instead of in pots at a much lower price.

Pot-grown Perennials: these include pretty much the entire list of hardy perennials. Some of the best for mid-season results in the late planted garden are *Aconitum*, thriving in semi-shaded positions such as under trees; *Hardy Alyssum*, which can be safely set out while in flower; *Aquilegia pyrenaica*, flowering through June and July; *Astilbes*, *Campanulas*, *Carnations*, *Coreopsis*, *Gaillardia*, *Hollyhocks*, *Late Phlox*, *Stokesia*, and *Thalictrum*, all of which will flower during midsummer or early Autumn. For late summer or fall there are *Boltonia*, *Shasta Daisy*, *Helenium*, *Sedum spectabile*, *Bocconia*, *Japanese Anemones*, *Hardy Asters*, and *Hardy Chrysanthemums*.

Summer Flowering Bulbs: *Pompon Dahlias* and the new type of *Singles* such as *Newport Wonder* and *Newport Pink* will give extra interest to the garden. Tuberous Begonias may be purchased as growing plants or as bulbs, the former of course, giving quicker results. These are the largest flowered, brightest colored, and most continuous blooming of all plants which will thrive in semi-shaded positions; they should have a peaty, humus-filled soil and plenty of moisture, during dry weather; otherwise their culture is simple. By all means include some of these if you want color and lots of it from a late start. *Callas*, *Cannas*, and *Fancy-leaved Caladiums* may be procured as growing plants. The *Peruvian Daffodil* (*Ismene calathina*), and the old and now much under-appreciated *Tuberose* are tender and should not be set out until late May or early June; these and the *Summer Hyacinth* (*Galtonia*) are especially effective in groups against evergreens or shrubs.

Three very quickly maturing low growing annuals suitable for "ribbon" borders, patches of color in front of taller plants, or for carpets of color either in the open or in between taller growing flowers, are *Drummond Phlox*, available in many separate colors; the annual *Poppies*, and *Portulaca*, this last particularly valuable for hot, dry sunny places. When sowing these where they are to bloom it is best to mix the seed with several times its weight of sand or dry soil to (Continued on page 174)

wish you could see the Rhododendrons bloom in my nursery

In May and June the mountain-sides at my nursery are a glorious sight—aglow with deep pink, rosy purple, pinkish white, and pure white. In my nursery I have many lovely flowers, and can supply superb blooming size plants of

- R. carolinianum (white)
- R. carolinianum album (pink)
- R. catawbiense (rosy purple)
- R. catawbiense compacta (dwarf)
- R. maximum (pinkish white)

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My Catalogue for 1931

gives sizes and prices on Rhododendrons, Laurel, Leucothoe, Pieris, and many other nursery-grown broad-leaf evergreens, shrubs and perennial plants. Write today for a free copy.

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Protect your plants,

flowers, shrubs and evergreens against the first inroads of destructive insect pests. Use Wilson's O. K. Plant Spray frequently and thoroughly now, to insure strong and vigorous growth throughout the season. Order a supply today!



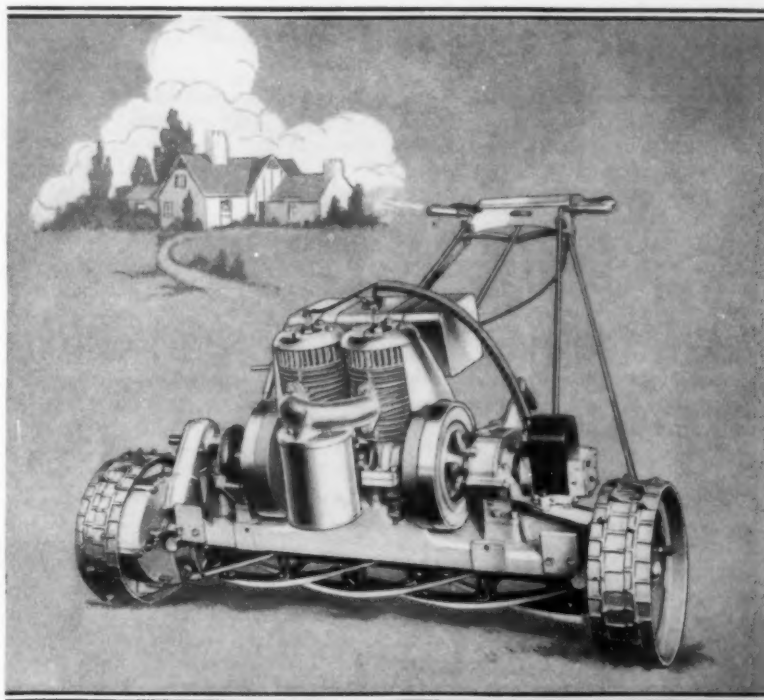
Wilson's O. K. Plant Spray is sold by leading stores everywhere and the genuine may be identified by the famous Trade Mark. Write us, if your dealer cannot supply your requirements.

Wilson's Awine (Pyrethrum Spray)

Non-poisonous, highly concentrated PYRETHRUM spray. Easily controls more resistant type of insect such as Japanese Beetle, Red Spider, Rose Chafer, Cabbage Worm, White Fly, etc. Complete, requiring only a dilution with water.

Then there is Wilson's SCALE-O . . . the powerful dormant spray so necessary to the successful growth of fruit and other trees. Scale-O kills Scale insects and eggs—even in Winter. Mixes readily in cold water . . . covers very rapidly and evenly. 1 Gallon \$2.00; 5 Gallons \$9.00.

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Dept. A5
SPRINGFIELD, NEW JERSEY



The NEW 32" HEAVY DUTY MOWER with Twin Motor Another JACOBSEN Achievement

There is big acreage capacity plus economy in this new size power mower. And as usual, this new achievement is introduced by Jacobsen, pioneer power mower manufacturers. Operation is simple and easy as complete operating control is from the steering handle.

The Power Unit

The life and dependable service of any mower depends on the motor. The new Jacobsen 32" Heavy Duty Twin Mower is equipped with a twin cylinder motor with abundance of power, even when the mower is operated with gang attachments. A high compression motor, throttle controlled, firing alternately at every stroke of each piston, and equipped with the most efficient high tension magneto available, it develops unusual power.

Two Speed Gear Transmission

The New 32" Heavy Duty Twin is equipped with a two gear speed transmission. High gear for ordinary cutting and low for exceptionally heavy grass and grades. Other exclusive features include auto type differential for easy turning around trees and shrubbery, fully enclosed traction gear transmission running in oil, and many other features which place Jacobsen above all competition.

Cutting Capacity

This new mower cuts a 32" swath with sulky and a 66" swath with sulky and gang mowers. Sulky and gang come as extra equipment. In terms of acres the mower without gang will cut 1 1/4 acres an hour and 2 1/2 acres an hour with gang consisting of two extra 19" side units. Here truly, is something new in power mower design, and operation.

Especially adapted for large estates, parks, cemeteries and school grounds.



FREE Demonstration

There is a sure way to convince yourself of Jacobsen superiority—a demonstration. Let us show you on your own lawns. Absolutely no obligation. No cost. Sales and Service Everywhere. Write.

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2-31

Two types of BUGS attack gardens NEW SPRAY KILLS BOTH

DO you know a chewing insect from a sucking insect? Both types, and 31 varieties of them, attack gardens. Be sure you kill them all.

Now, for the first time, you can do it with one spray—Nicotine Pyrox. Simply mix it with water, and spray.

This new spray is Standard Pyrox treated with nicotine. Pyrox has long

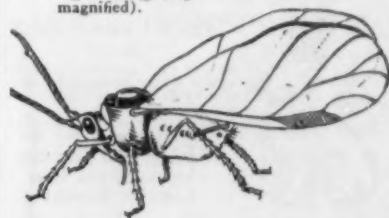


The rosebug, a chewing insect.

protected gardens from leaf-chewing bugs and plant diseases, at the same time stimulating plant growth. Nicotine Pyrox does all that—and wipes out the sucking insects as well!

Get a jar today and keep your garden safe. At leading hardware and seed stores, in 50¢ and \$1.75 sizes.

The aphid, a sucking insect (greatly magnified).



FREE: Write for free booklet, "What and When to Spray," which tells all you need to know about protecting your vegetables, flowers, and shrubs. Bowker Chemical Company, Dept. A-2, 419 Fourth Avenue, N. Y.

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Pyrox**
REG. U.S. PAT. OFF.



Just mix it
with water
—and spray

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Three- to five-year-old trees 12 to 15 inches high

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4 Norway Spruce
2 Chinese Arborvitae

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Cedrus Deodora - 2 TREES, \$1.10
2 YEARS OLD

MUGHO PINE, ball shape growing, 10 to 12 inches, 2 FOR \$1.10

With every order of \$5.00 or over you may select, FREE, \$1.10 worth of any stock from this advertisement.

GUARANTEE Any stock not satisfactory will be replaced FREE or money back.

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(Maximum Rosebay), pinkish white flowers. (Catawbiense) flower is reddish purple. (colinianum) dark pink. Three plants and 1 1/2 ft. high (Large Flowering) \$1.10

MAGNOLIA TREES 2 TREES, \$1.10

HARDY AZALEA (Nudiflora)—A handsome, early, free-flowering, deep pink species, very profuse, and showy. A beautiful variety, 1 to 2 ft. Blooming age. Each \$1.10

Lilacs, White and Pink, 2 shrubs\$1.10

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Hardy Chrysanthemums, assorted, 8 plants. Very large flowering\$1.10

Van Houttei (Bridal Wreath), 2 shrubs\$1.10

50 FANSIES, giant-flowering mixture, beautiful markings (in bud)\$1.10

Biota Chinese Arborvitae (seedlings), \$5.00 per 100; \$45.00 per 1000.

FIELD-GROWN STOCK 10c Each
250 Acres, Blooming Age Delphiniums, Dark Blue and Light Blue; Columbines, all colors; Oriental Poppies, flowers 8 inches across, different colors; Double Hollyhocks, beautiful colors; Shasta Daisies; Yellow Daisies; Hardy Carnations, 6 colors; Painted Daisies; Gardenias; Sweet Williams; Foxgloves, different colors.

ORDER MUST AMOUNT TO \$1.10 OR MORE

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Perhaps you need our catalog that will describe the CHOICEST EVERGREENS—RHODODENDRONS—SHADE TREES—SHRUBS—PEONIES—IRIS—Phlox—Hardy Garden PERENNIALS.

CHERRY HILL NURSERIES
Thurlows & Stranger, Inc.
WEST NEWBURY, MASS.

It's not too late to start a garden

Continued from page 172

secure even distribution without getting the plants too thick. Merely rake a fresh surface, scatter the seed and soil, and press down with the back of a hoe or shovel to firm the soil. Keep the surface constantly moist until they germinate. Babysbreath and Sweet Alyssum will also bloom within a few weeks. Sow every three weeks or so up until the middle of July. Dwarf Nasturtiums flower quickly and thrive in soil too poor for most other things. Clarkia, though it will eventually grow into a small shrub, begins blooming within a few weeks. The new Cosmos Early Express Pink flowers in about sixty days.

What has been said applies equally well to the vegetable garden—and in these days the saving which a vegetable garden makes possible is not to be ignored to say nothing of the superior quality of vegetables obtained fresh from one's own garden.

It so happened that last year I did not have an opportunity to plant my vegetable garden until the second week in May. Early Peas, extra early Cabbage and Sweet Corn, and a few things of that sort had to be sacrificed; and Head Lettuce, because of dry weather when it was maturing, was a failure. But with a very few exceptions we had as fine a garden as ever. There is still plenty of time now for all the root crops usually sown earlier, such as Beets, Carrots, Parsnips, and Turnips. In fact, to have them in best condition for fall and winter, and not overgrown (as

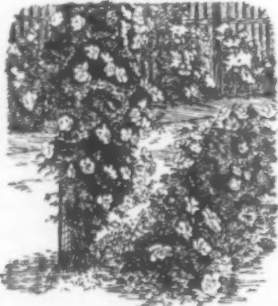
they usually are) the last plantings should be made between the first and the middle of June; Turnips a month later. Sweet Corn of early varieties, such as Golden Bantam, may be planted up to the first of July; and it is just time now, of course, for Melons, Squash, late Sweet Corn, Peppers, Tomatoes and Eggplant, Pole and Lima Beans.

Thorough preparation of the soil is important at any time, but for seeds sown or for plants set out during warm, dry weather, or when dry weather may be just ahead, it is doubly so.

For late planting use a complete fertilizer, but preferably containing a fairly high percentage of quickly available nitrogen. In addition to any complete fertilizer or plant food used, an extra boost may be given by an extra application of nitrogen. Mix fertilizer thoroughly with the soil when setting out the plants, or use as a top dressing when the vegetable or flower seedlings are two or three inches high and have made some root development so that they can immediately utilize it. One safe new plant food is available in the form of pure cow manure mixed with peat-moss and dehydrated. Once the plants have secured a good start any excess of nitrogen should be avoided, as it tends with most plants to develop soft foliage growth at the expense of flowers or fruits. For that purpose use a plant food that is relatively high in phosphoric acid. Most soils are deficient in that factor.


Do you know...

how to plant a rose garden?




The easy-reading Barnes Bros. 40-page catalog, "The Easy Way to Beautiful Plantings," gives in a very simple manner much information, both in text and illustration, needed in the planting of a rose garden, rock garden, border screen, corner group, etc. It also contains descriptions of over 1200 magnificent flowers, shrubs and trees, many pictured in full colors. This new catalog marks the 41st year of The Barnes Bros. Nursery Co. Send for it now—be ready when planting time comes. It will help you to beautify your grounds—free in New England, N.Y., N.J., Pa., Del., Md. Elsewhere: 25c.


a rock garden?



a corner group?



a border screen?



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Beautify a corner of your garden with flowers from the wild. Special offer for shady nook. 200 Trilliums, 2 Jack-in-the-Pulpit, 1 Fern, 1 Foxglove, 5 Violets, 2 Canada Mayflowers, 2 Hepaticas—\$3.00 F. O. B. Indiana, Penna.

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if you write immediately, mentioning where you saw this offer. **GARDENERS' CHRONICLE** is edited by the Secretary of the Nat'l. Assn. of Gardeners for gardening enthusiasts everywhere.

GARDENERS' CHRONICLE
522-A Fifth Ave. New York City

The flaming Phlox

Continued from page 125

though closely approaching the latter, and in the most varied and striking combinations in contrasts, rayed petals, starred centers, ringed centers, and florets with distinct center "eyes." The fancy varieties are suitable for close-up planting schemes, while the solid colors are most useful in distant groups. With so great a range of color quality almost any effect may be produced.

Their natural season of bloom is from late July through August into early September and, by pinching out the tips of the branches bearing the earlier buds, which increases the number of bloom heads, their blooming season is somewhat delayed. A repetition of this process will throw the bloom well into the fall; hence if a part of each group is treated in this way, these flaming flowers of summer may be had after their natural blooming season.

WATER FREELY

To be successful with hardy Perennial Phlox is utterly simple and easy; give them a very rich loose soil and, during the growing and blooming season, plenty of moisture. Without water, even for short periods, trouble will start. If the supply is carefully seen to and particularly through hot dry seasons, the most serious trouble

—red spider—will be obviated, and a further control of this pest is a free use of the hose on the under side of the foliage. Phlox will thrive in partial shade which will add endurance to their colors, but see that these locations have good air circulation, else mildew may trouble the foliage.

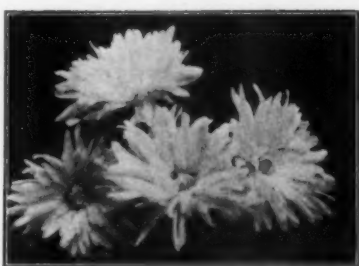
DO NOT PERMIT CROWDING

The plants should be dug every fourth season, or sooner as indicated by the production of smaller and less bloom, to be divided into smaller plants and reset. For it is a crowding of the crowns which causes this deterioration in quality of bloom. This labor may be performed any time from early to late fall, or in the spring during April and May, a most accommodating plant in every way. Most authorities prefer doing this operation in the fall, thereby saving the current season's bloom. Finally, if you would keep the colors true, don't allow any seed to ripen. The often heard lament of Phlox degenerating in type is really due to allowing volunteer seedlings to get established.

Plant Hardy Phlox for permanence, for its brilliant and flaming effect in mass, or in small groups. It is as useful in the small garden as on large estates.



Prompt Help!



WHEN MUM'S THE WORD

This is the month to plant your fall blooming Chrysanthemums. Some particularly fine ones are offered in a special collection. Write for this circular. All early flowering ones shown life size and in natural color.



Reg. U. S. Pat. Off.

Wayside Gardens

MENTOR, OHIO

Protect your Garden

Those tiny green, red or black insects which feed up on the tender green foliage or the buds of your flowers and plants are aphids (plant lice). You must kill them and similar insects if you expect the best growth.

Used by Gardeners Over 20 Years

A garden size "Black Leaf 40" package costs only 35c and makes about six gallons of effective spray. Have it on hand and be ready for insect attack. Sold by dealers in several sizes.

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Louisville, Ky.

Black Leaf 40

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Water Runs Through Hose On The Reel

NOW—with the New REEL you UN-reel ONLY the length of hose you need. Un-reel and reel-up with handy crank without disconnecting hose at faucet. We guarantee the REEL to be the best and handiest hose reel you ever used. Beats all other kinds because it has 10 times as many uses.

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All colors; hardy, day and night bloomers; aquarium plants; complete water gardens.

Tropical & Gold Fish

Rare species; collections at reasonable prices. See them in the Catalog in Colors describing aquariums and supplies for fish fanciers and water gardens, free.

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Steiner Electric Lawn Mower

Mows quicker—better—easier—\$45.00 Just guide it! That's all. Highest grade 16-in. mower, adjustable ball bearings. Guaranteed Motor.

Write for circular A

Steiner-Fulton Products Corp. St. Louis, Mo. 5751 Easton Ave.

Special Dollar Offers

\$1 New Chinese Elm, 15 in. \$2 for \$1.00 Norway Maple, 5 ft. \$2 for \$1.00 Hydrangea, P. G., 3 ft. bushy \$2 for \$1.00 Sarsaparilla, Van Houtte, 1 lb. \$2 for \$1.00 Honeysuckle Bush, 15 in. \$2 for \$1.00 California Privet, 15 in. \$2 for \$1.00 Chrysanthemum, Bronze Button \$2 for \$1.00

We know that these plants will please and acquaint you with the fine quality of our stock. Order from this ad. Complete Illustrated Catalog of Select Nursery Stock, Vegetable and Flower Seeds free on request.

YORK NURSERIES PAINESVILLE, OHIO



BUY A MOTO-MOWER!

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WEED OUT

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Write today for descriptive literature and prices.

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TIMESAVER Garden Accessories



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Sweet Pea Garden Pea and Vine 5 ft. x 5 ft. over all, 4 ft. above ground when set. Galvanized steel frame, snaps firmly together. Green non-fade Java rope center. Setting up directions accompany.

\$2.25 Each

Timesaver Plant Support

Consists of a galvanized stake, looped and pointed on which is a galvanized sliding clip in which is attached a green Java cord. Adjusted to any height and size of loop, these held—all in two simple motions.

Sample Box No. 2—\$1.15 Box. For smaller varieties, growing to 2 1/2' tall Sample Box, Special Penny, \$2.10 Box. Made special for Pennons

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Box of 6 assorted \$1.00 colors and markings All metal, enamel painted, 1 1/2" tall. Are proper size for indoors or out, in potted plants, porch and window boxes, flower beds or as ornamental row markers, etc.

All prices F.O.B. Unadilla, N. Y. Add 10% if wished prepaid. Satisfaction guaranteed or money returned.

THE TIE CO. Unadilla N. Y.

Free folder on above items and name of nearest dealer on request



A Garden Full of Dahlias for \$3.50



New and Rare Exhibition Dahlias

Few flowers, whether used for garden decoration or principally for cut blooms to decorate the home, are as responsive to simple garden culture as our Modern Dahlia. It has made wonderful advancement in size of bloom, habit

of growth and profuse blooming qualities.

In anticipation of again placing before our customers a collection of Dahlias, we have arranged for a sufficient quantity of exceptionally fine, strong Tubers and are offering

12 Dahlia Tubers for \$3.50

—one each of 12 distinct varieties, not labeled, which if purchased separately according to name, would cost not less than \$10.00.

Order Your Tubers Now and plant after the middle of May or when all danger of frost is past. Cultural instructions in package.

Mail your order with Check, Money Order, Cash or Stamps, mentioning this advertisement, or call at any of our stores, and the collection of Dahlia Tubers will be sent prepaid to any point in the United States.

In our 1931 Spring Seed Annual, sent upon request, you will find a list of Dahlias representing the cream of the finest varieties available.

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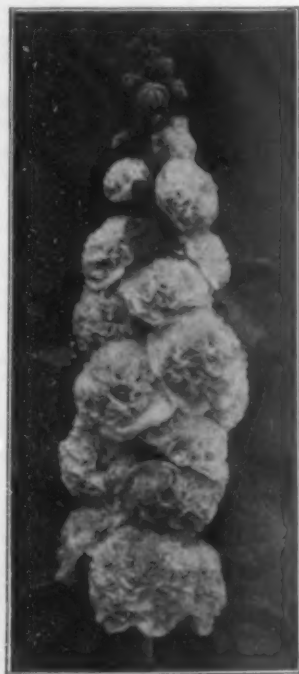
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